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~ THE
Complete Tutor ~
FOR THE
GERMAN-FLUTE

(containing the easiest and most modern Methods for Learners to play.)

To which is Added
a favorite Collection of Song-Tunes, Minuets, Marches, Dances, &c.


(1) L S O

*The method of double Tonguing and a concise Scale and description of
a new invented GERMAN-FLUTE with additional Keys -
such as play'd on by that celebrated Master*

Mr. Joseph Tacet.

Pr. 1. 6^d

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NEW INSTRUCTIONS

For the

GERMAN FLUTE

and the

Method of DOUBLE TONGUEING with proper Examples

The first Thing to be learnt on this Instrument, is to make it sound; Observe therefore your Lips must be close, except just in the middle to give passage to the Wind, and likewise contracted smooth and even, resting the Flute against the under Lip; place the mouth Hole just under the opening of your Lips, and blow gently down the Flute, turning it outward or inward 'till you make it sound, paying no regard to putting any of your Fingers on the holes, 'till you can blow with ease, and readily bring out the Tone. Secondly, when you can make the Flute speak, put down the 1st. 2nd. and 3rd. Fingers of your left hand, gradually after each other, upon the three holes that are nearest the mouth hole, blowing three or four times to each finger you put down, to get the right Tone: Next also put down the three first Fingers of your right Hand, upon the three remaining Holes, the fourth or little Finger of the same Hand being kept in readiness to touch the Key, as occasion may require.

A Scale of all the Natural Notes.

Flute

Note	D	E	F	G	A	B	C	D	E	F	G*	A	B	C	D	E	F	G	A
Left Hand 1	•	•	•	•	•	•	○	•	•	•	•	•	•	○	○	•	•	•	○
Left Hand 2	•	•	•	•	•	○	•	•	•	•	•	•	○	•	•	•	•	○	•
Left Hand 3	•	•	•	•	○	○	•	•	•	•	•	○	○	○	•	○	○	•	•
Right Hand 1	•	•	•	○	○	○	○	•	•	•	○	○	○	•	○	○	•	○	•
Right Hand 2	•	•	○	○	○	○	○	•	•	○	○	○	○	•	○	•	○	○	•
Right Hand 3	•	•	•	○	○	○	○	•	○	•	○	○	○	•	○	•	○	○	•
the Key 4	•	•	•	•	•	•	•	•	•	•	○	○	○	○	○	○	•	•	•

Above is a scale of all the natural Notes, and under is represented the 7 Holes of the Flute. Shewing the method of stopping each Note; the black dots signifying the holes that are to be stopped, and the others the holes that are to be left open, as for instance, to sound the first D, all the holes must be stopt, as appears by the 7 black dots immediately under it, which being done blow gently, and, you'll Sound the first and lowest Note.

To sound E, the third finger of your right hand must be unstopt, and so gradually moving your fingers off and on, as the scale directs, observing to blow pretty strong for the high notes likewise to place your Lips closer and move your Tongue nearer to your Lips for each Note.

All the Notes above G*, are called in Alt, to distinguish them from those below; for you must observe, there is but seven Letters in Music, viz. D, E, F, G, A, B, C, All the notes above C in Alt, are called double D, double E, double F, double G, and double A. I would advise the Learner not

to attempt going beyond double D, the notes above being too difficult for a Beginner.

When you have made yourself thoroughly acquainted with the scale of natural notes, and likewise got the names of the notes by heart, you are in the next place to have recourse to the following Example.

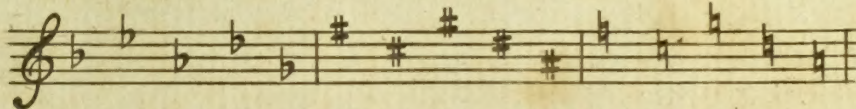
Dodging Notes or Eight ascending



This Example is designed to make you perfect in blowing the Octaves, you must also give attention whether you found them properly in Tune, for the German Flute is but an imperfect Instrument, and very much so if not guided by the Ear; therefore I would advise all Practitioners to pay a due regard to the rising or falling of Octaves

Flats Sharps Naturals

B. E. A. D. G. F. C. G. D. A. F. C. G. D. A.



Flats, Sharps, and Naturals, are three Characters of great Use in Music, viz. a Flat being placed before any Note, makes it half a Note lower than it is naturally, A Sharp being placed before any Note, makes it half a Note higher than it naturally is; and a natural reduces any Note that is Flat or Sharp, to its primitive Sound or State; for if Flats or Sharps, be placed at the beginning of any tune or Lesson, it effects every Note upon that line or space, through the tune, unless contradicted by a natural.

A Scale of Flats and Sharps

Left 1 2 3

Right 1 2 3 4

Shakes to the Natural Notes

Left 1 2 3

Right 1 2 3 4

This mark ♯ signifies that your Finger must be kept on the hole after you shake, & this ♭ to be kept up.

Shakes to the Flats and Sharps

5

A musical score for a piece titled 'Shakes to the Flats and Sharps'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, many of which are beamed together. Below the staff, there are three rows of rhythmic notation, numbered 1, 2, and 3. Each row contains a series of dots and circles, some of which are connected by lines, representing different rhythmic values or patterns. Row 1 has 16 measures, Row 2 has 16 measures, and Row 3 has 16 measures.

Common Time

A Semibreve is as long as 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demifemequavers.

A musical staff in common time (C) showing various rhythmic values. It starts with a whole note (semibreve), followed by two half notes (minims), then four quarter notes (crotchets), then eight eighth notes (quavers), then sixteen sixteenth notes (semiquavers), and finally thirty-two thirty-second notes (demifemequavers). The staff is divided into sections by vertical lines, each corresponding to one of the rhythmic values listed in the text above.

Tripple Time

A dotted Minim is as long as 3 Crotchets or 6 Quavers or 12 Semiquavers.

A musical staff in tripple time (3/4) showing various rhythmic values. It starts with a dotted half note (dotted minim), followed by three quarter notes (crotchets), then six eighth notes (quavers), and finally twelve sixteenth notes (semiquavers). The staff is divided into sections by vertical lines, each corresponding to one of the rhythmic values listed in the text above.

There are two sorts of Time, Common and Tripple; Common time, consists of either 1 Semibreve 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demifemiquavers, in a Bar, and is to be known by the following marks, C C D or $\frac{2}{4}$. The first of which C denotes a flow Movement, the next

In Tripple Time where any of these marks are set $\frac{3}{4}$, $\frac{3}{8}$, the Foot must go down with the first, and rise with the third.

Examples

D. U. D. U. D. U. D. U. D. U. D. U. D. U.


D. U. D. U. D. U. D. U. D. U. D. U.

The same Rule serves for $\frac{9}{8}$ which sometimes occurs, for there the Foot must keep down at the first six, and rise at the three last, where you see these marks $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, your Foot must go down at the Beginning, and rise in the middle, it being as Common Time, half up and half down.






In beating Time, the Heel of your Foot should be kept down, to avoid making a disagreeable noise, the Toe being sufficient and genteel for dividing the Time.

Example of Rests.


Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demifemiquaver
Rest	Rest	Rest	Rest	Rest	Rest

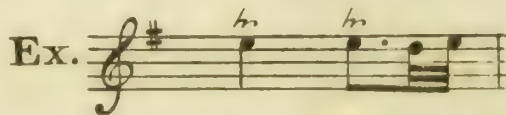
When you see those marks which are called Rests, and understood by the foregoing Example, you are to cease playing the length or time of those Notes over them, from which they take their Names. A Pause is marked thus  and at such a Mark, all the Performers in a Concert stop short a Moment, in order to Join again with the greater effect, and is often set over the finishing Note of a Song, or Lesson.

Of Repeats

A Repeat is marked, thus  or thus,  and signifies that such a Part of a Song, or Lesson, must be played over twice, from the places whereon they are set, bars are Lines drawn across the five Lines thus, ||| A Double Bar, thus,  or thus,  the first of which signifies, that the strain ends there; the last of these having two dots on each side. denotes that the Strain must be played twice over. The Treble or G Clef, is marked thus,  A Direct, is marked thus *w* commonly at the End of a stave, to shew the Place of the first Note in the next Stave.

Of Graces

The principal Ornament or Grace in Music, is a Trill, commonly called a shake, mark'd thus  over the Note, the Shake or Trill is made from the Note or half Note above the Note to be shook, so that if you would Shake D, you must Sound E first, which prepares for the Shake, and then shake the Finger quick and evenly on the sixth Hole, concluding with it on, but the Preparation and shake are to be done in the same Breath; all other Notes that are shook, except this D, have a single Rellish, commonly called a Double Rellish, but I think Improperly, which is perform'd by founding the Note above the shake, and concluding on the Note shook.



If E is to be shook where F is sharp, blow the F and in the same Breath put down the Finger on the 5th Hole, and shake with the Finger on the 4th Hole, touch the 6th Hole, and conclude with the Note shook, as in the Example; therefore you see that the Notes immediately above and below the Note to be shook, must be touch'd to compleat this shake, otherwise it will be an imperfect one. To make a shake on E, where F is natural, first blow F, and in the same breath rise up the Finger on the 6th Hole and shake with the Finger on the 5th Hole concluding with it down, To shake F shake with the Finger on the 4th Hole, concluding with it down, To shake G, shake with the Finger on the 3rd Hole, To shake A, shake with the Finger on the 2nd Hole, To shake B, shake with Finger on the 1st Hole, concluding with the Finger down for each. To shake C natural, blow the middle D, and shake with the Finger on the 4th Hole, concluding with it off. To Shake C Sharp, blow the middle D, and shake with the Fingers on the 2^d and 3^d Holes together, concluding with them off. E, F, G, A, & B, in Alt, are shook the same way as those below, only with a stronger Breath to each Note. C natural in Alt, the shake of it being very disagreeable and harsh to the Ear, is for that reason never shook and to shake C sharp in Alt. Sound and shake with the Finger on the 4th Hole, concluding with it down.

All Notes that are shook, require the Notes immediately above and below them to be touched, and to conclude on the Note shook, the lowest D excepted, there being no Note lower than itself; also note, that Shakes are always performed in the same Breath.

There is another Grace which I have not found any where treated of, and deserves much to be noticed and set clear which if I may be permitted the Liberty, might with propriety be called a double Rellish, and is a Trill or Shake. Performed thus. To Shake A with a Double Rellish, first blow G, shake with the Finger on the 2^d Hole, touch G again, and conclude with the Note shook, and all in the same Breath, as in the following Example.

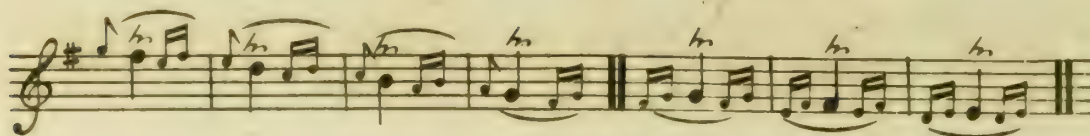


The above Example has a very agreeable and pleasing effect on the Ear, where properly introduced.

Example of Shakes with a Single and Double Rellifh

Single Rellifh.

Double Rellifh.



A Beat is marked thus \downarrow and is performed by founding and instantaneously touching the Note below the Note founded.

A Slur is marked thus \frown and is placed over the Heads of such Notes as are to be played in a Breath.

A Slide is a tipping with the Tongue, anticipated by one Note above that on which it is made and is never practised but in descending a 3^d. these little Notes are never reckoned in the Time, but are used to Grace, or sweeten the principal Note.

Example of Slides.



A Port de Voix. is a tipping with the Tongue, anticipated by one Note below or one Note above that on which it is made, and blown or held almost as long as the Note to which it belongs.

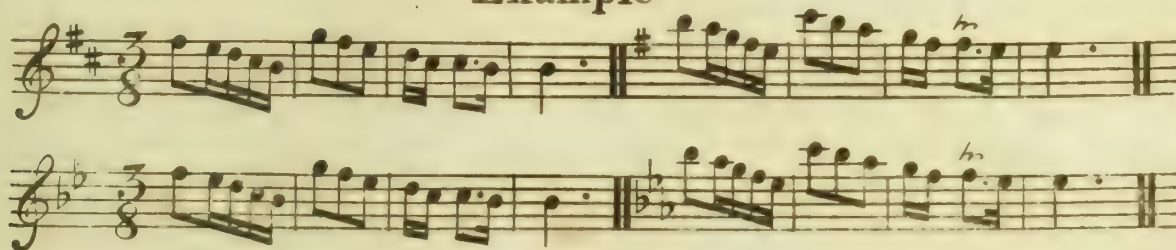
Port de Voix



Rules for Transposing Music.

Tunes for the Violin or Hautboy being sometimes too low for the German Flute, an easy Method for putting them higher is very useful; remember then that there are but two original Keys, a sharp one, and a Flat one; a Key is not denominated Flat or Sharp from the Flats or Sharps marked at the Beginning of a Tune, but as the last Note called the Key Note requires a Flat or Sharp third to it.

Example

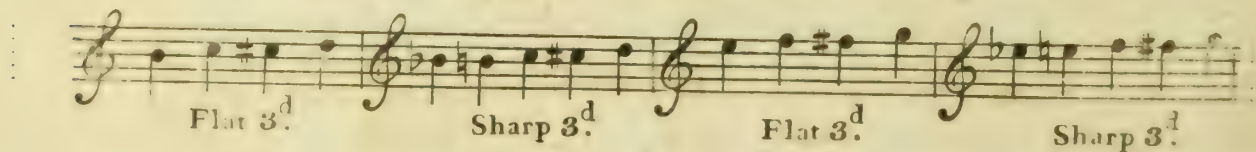


The two first of these are in a Flat Key. notwithstanding the Sharps at the Beginning, and the other two are Sharp Keys notwithstanding the two or three Flats, the last Note B in the first Example, called the Key Note, has D for its third, which is a Flat third.

The third Example has likewise D for its 3^d. but B being flatted in the Cliff at the Beginning is thereby moved half a Note more distant from D and becomes a Sharp third the very same properties belong to E which is the Key Note to the 2^d. and 4th Examples.

In order to know a Sharp 3^d. and a Flat 3^d. I must observe that the first consists of five half Notes or Semitones, and a Flat 3^d. consists of four.

Explanation of the four Examples



This holds good for all the variety of Keys in the whole System of Music, but note also, that in all Flat Keys, the 6th. and 7th. must be Flat, as well as the 3^d. and in all Sharp Keys, the 3^d. 6th. & 7th. must be Sharp, the 4th. remains Flat in all Keys, and consists of six half Notes, but this and also the 6th. & 7th. are too often omitted in the Cliff, through the Ignorance or Carelessness of Masters and Transcribers, from hence it is evident that in all Harmony there is really but two Keys, one Sharp, and the other Flat.


If the Music you want to transpose is in a Sharp Key, the first following Table will shew in how many different Keys higher or lower you may put it, with the proper Sharps and Flats at the Beginning, the second Table being a rule in the same manner for Flat Keys.

And although the seven Notes in Music admit of greater variety, I shall only make those Keys with their proper Signatures which are in general Use, and most practicable.

First Table	<p style="text-align: center;">G# A# bB# B# C# D# bE# E# F#</p>
Second Table	<p style="text-align: center;">Gb Ab bBb Bb Cb Db Eb Fb #Fb</p>


The Method of Double Tonguing


The Double Tonguing is of that importance to a Performer on the German Flute, that no one can be a finish'd Player without it, it gives spirit and fire to the Allegros, awakens the attention of the Hearers in the Largos, and renders all difficult passages in Music easy, and is attended with such an amazing articulated execution, as surpasses all Imagination; the Method to arrive at this Point, is the Action and Reaction of the Tongue against the Roof of the Mouth, pronouncing the Words tootle, tootle, tootle, to yourself, which done for a few Minutes try to do the same with the top Piece of your Flute, articulating the above tootle, tootle, tootle, several times running as fast as you can, not to loose the Sound of your Embouchere, making the Reaction as distinct and clear as the Action, which when attained to, then add the other Pieces of your Flute, putting your Fingers on the Holes, taking care that your Tongue and Fingers go together, which is the chief difficulty. You are to observe the first Lesson for the Double Tongue, that the Word tootle expresses


two Notes. thus  making the Tongue move as equal as possible. observing

at the same time an exact and strict distance from one Note to another, striking each Note as distinct as if they were struck with a Hammer, which is all that is wanted when you are perfect in

the articulation of the above Notes to enable you to play any Allegro where the Notes run in even numbers, as 2, 4, 8, 12, &c. But lest you should find yourself at a loss in the expression of the last But one, in the said Lesson, as it differs greatly from the rest, I thought proper to mention it here, tho' it is partly the purport of the second Lesson, you must observe three Notes before you come to the Minim, in the above mentioned Bar, which is to be expressed by the Action, Re-

-action, and Action of the Tongue, thus  this passage frequently occurs in Pieces of Music, tho' different Notes, but must be punctually observed. The Method of articulating and expressing the Notes in the second Lesson, where they run in odd Numbers, and go by three and three

the Word too, must be added, also to the Word tootle as above, thus  and though they are all Wrote equal, yet you must rest a little on every third Note, where the Word too falls on as the Example of the three Notes in the first Lesson shews, which Notes you will also find in the first Bar of the second Lesson; we have but one more observation to make, which we hope will compleat the Pupil in the thorough Knowledge of the Double Tongue, which is that in the second Bar of the second Lesson; you will see six Quavers and a Crotchet, which must be expressed in the

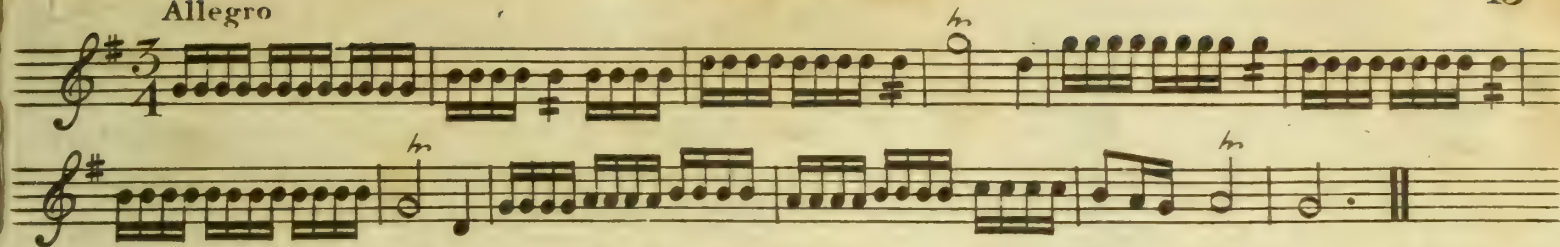
following manner, thus  The three Notes must be used in all Jiggs, wherefore -

-ver they are intended to be played in the Time of one, be they Crotchets, Quavers or Semiquavers; some Authors have distinguished these three Notes by a Figure of 3 over or under them, but as this Method is much disused at present, we must direct our Pupils when at a loss how to know them viz. in counting the Measure of such Bars, by which means, they will soon find out those Notes that are to be played in the manner as above recited.

Lesson the First

15

Allegro



Lesson the Second

Allegro



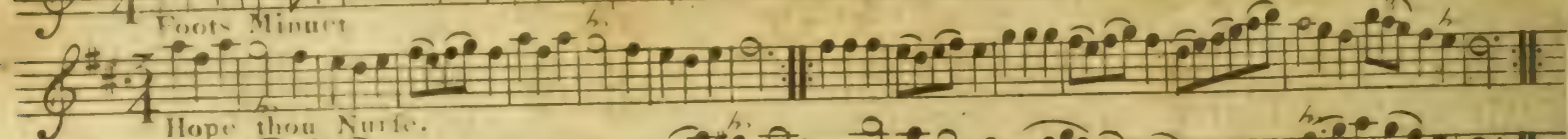
By the observance of the foremention'd Rules and Practising these Lessons there is no doubt but you will soon attain to it

An Air wherein the Double Tongueing is used.

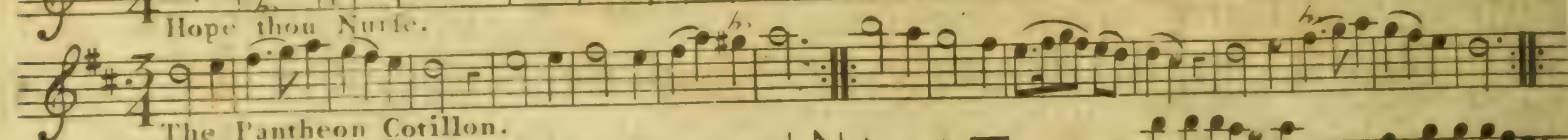




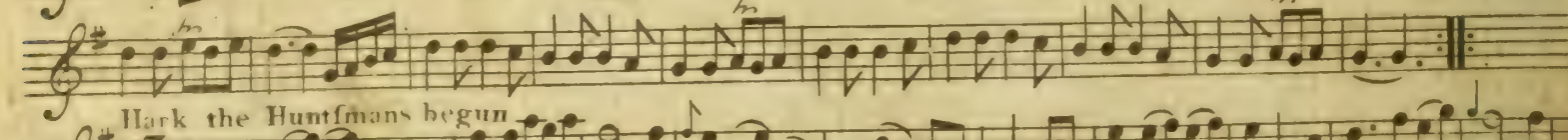
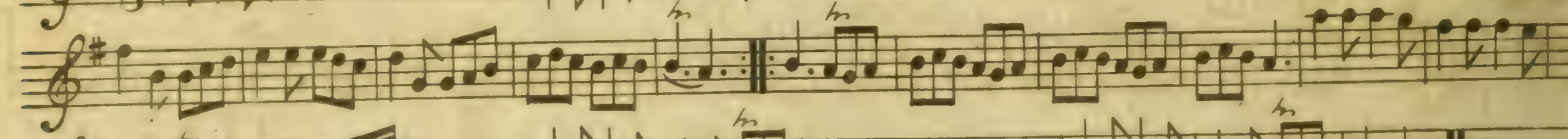
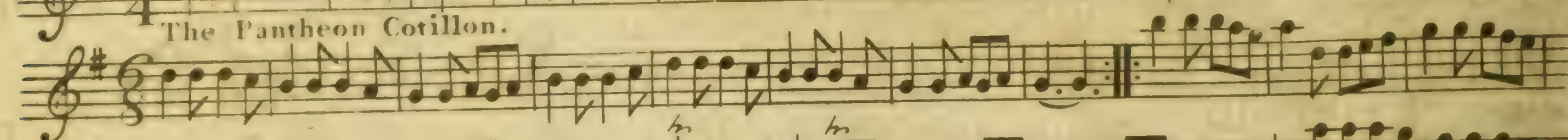
Foots Minuet



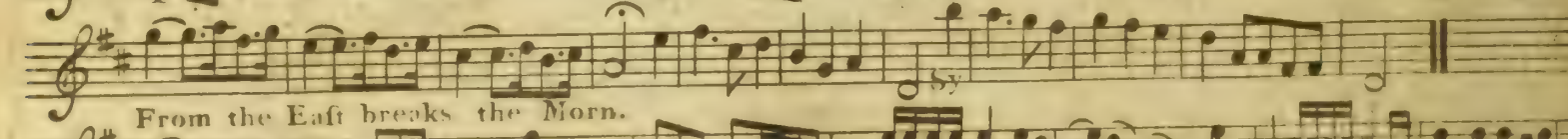
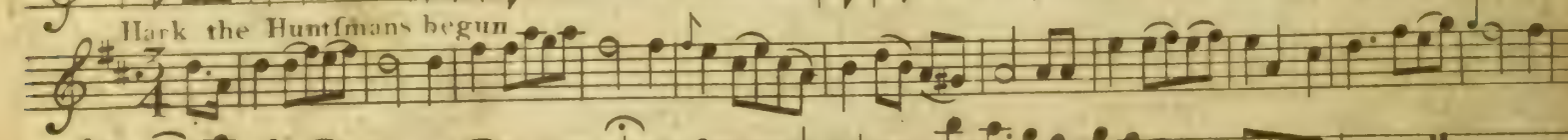
Hope thou Nurse.



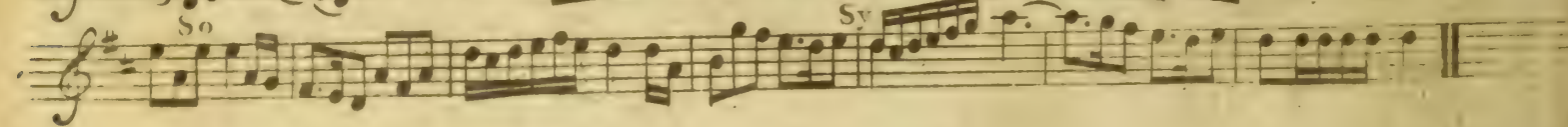
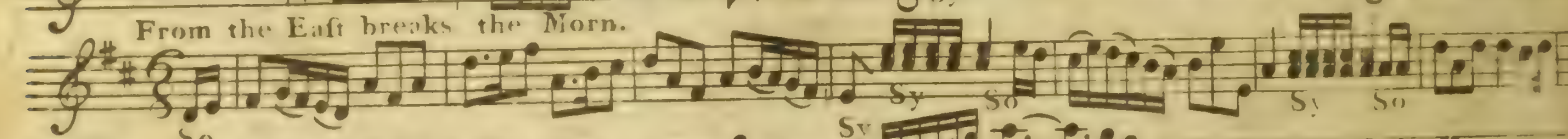
The Pantheon Cotillon.

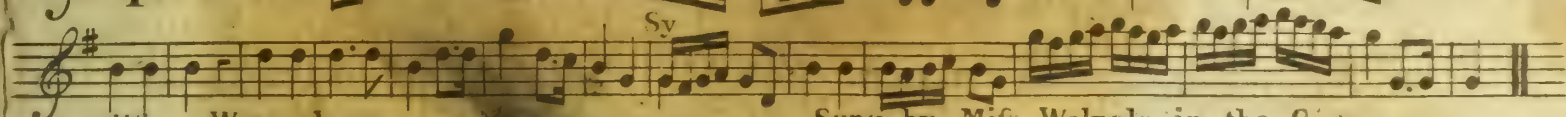
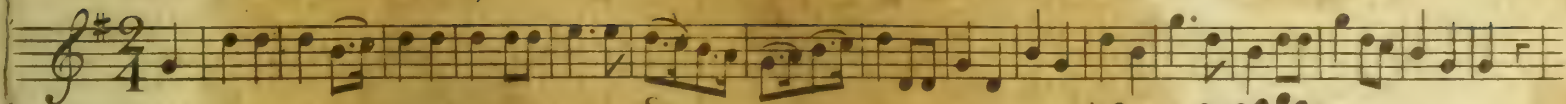


Hark the Huntsmans begun



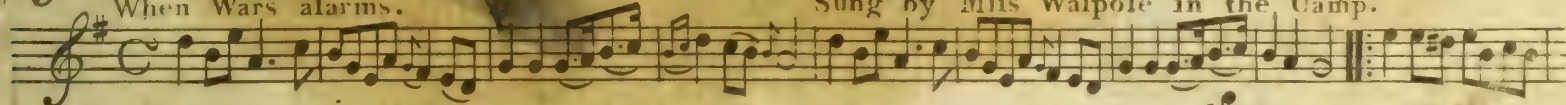
From the East breaks the Morn.





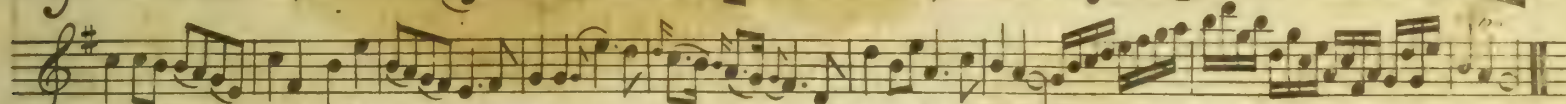
When Wars alarms.

Sung by Miss Walpole in the Camp.

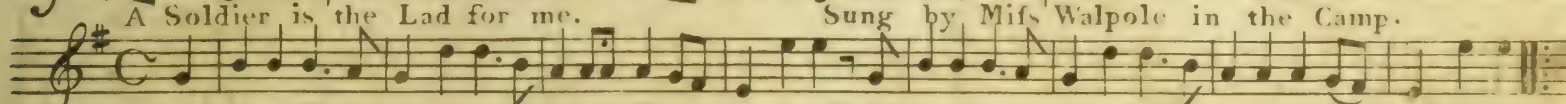


A Soldier is the Lad for me.

Sung by Miss Walpole in the Camp.

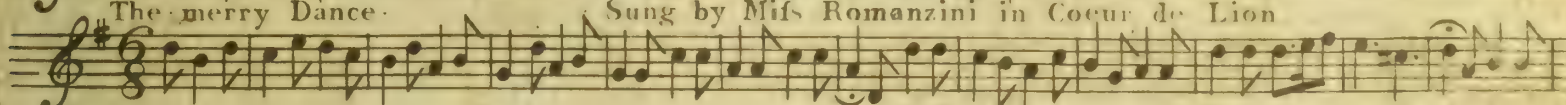
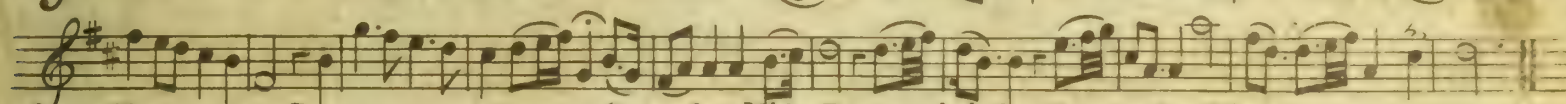
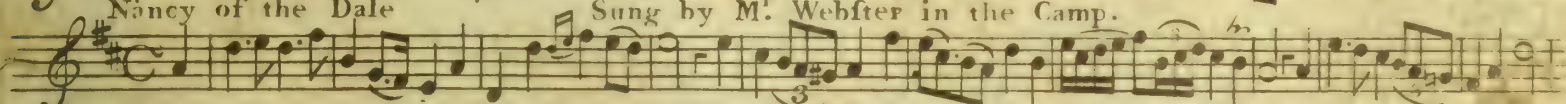
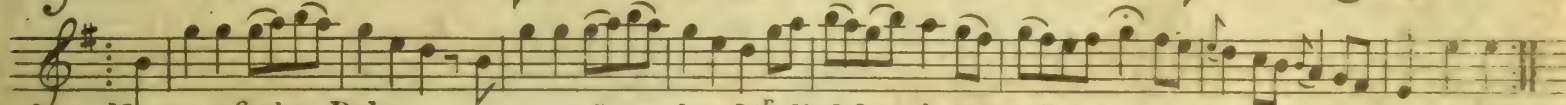


Nancy of the Dale

Sung by M^r. Webster in the Camp.

The merry Dance.

Sung by Miss Romanzini in Coeur de Lion



Sy

So

He's aye a Kissing me.

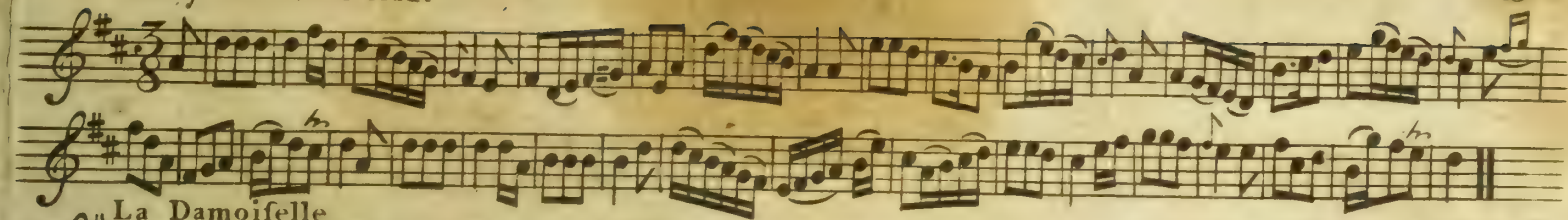
Sung by M^{rs}. Wrighten at Vauxhall.

Sy

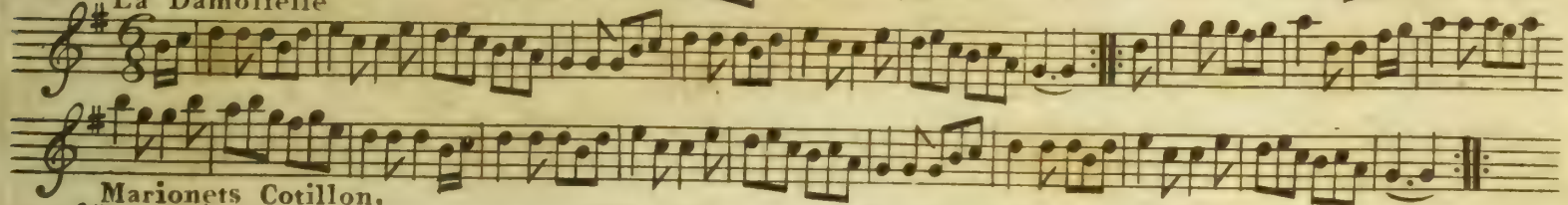
So

The Madrigal.

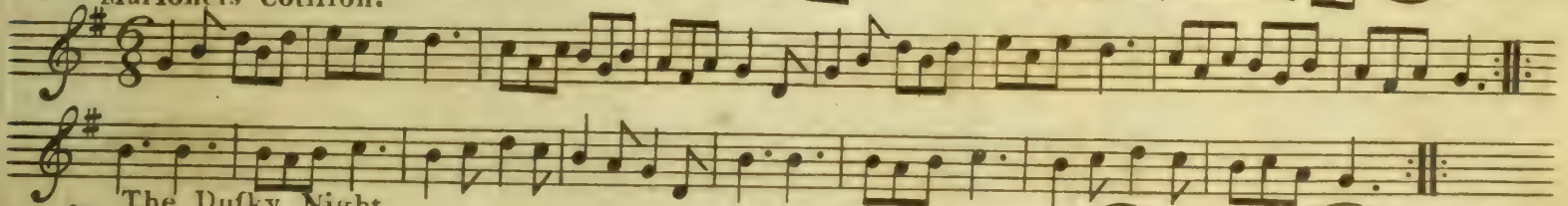
The Sun from the East.



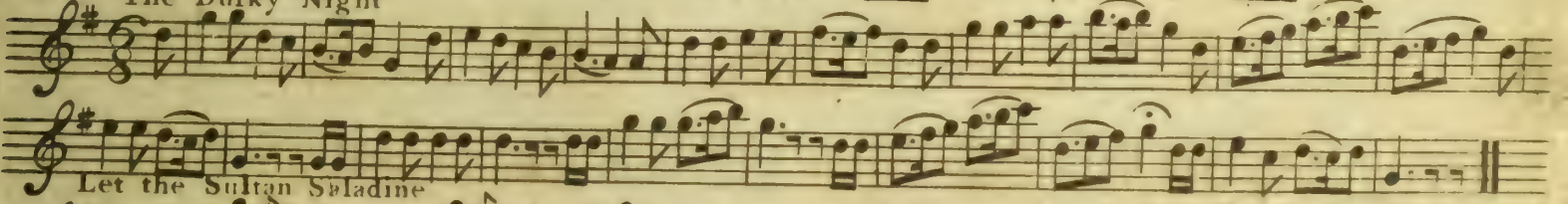
La Damoiselle



Marionets Cotillon.



The Dufky Night



Let the Sultan Saladine



Handwritten musical score on aged paper, featuring two main sections: "Old England's my Toast" and "Guardian Angels".

The first section, "Old England's my Toast", is marked "Sung by M^r. Vernon." and is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The melody is written on the first staff, with lyrics "Sy" and "So" appearing below it. The accompaniment is written on the second, third, and fourth staves. The section concludes with a double bar line.

The second section, "Guardian Angels", is written in treble clef with a key signature of one sharp (F#) and a common time (C) signature. It consists of four staves of music. The melody is written on the first staff, with lyrics "Sy" appearing below it. The accompaniment is written on the second, third, and fourth staves. The section concludes with a double bar line.

The third section, "M^r Blanc's Minuet", is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The melody is written on the first staff, with lyrics "M^r Blanc's Minuet" appearing below it. The accompaniment is written on the second, third, and fourth staves. The section concludes with a double bar line.

Gramachree Molly.

Saw you my Father

Heinel' Miquen

Dance in Richard Coeur de Lion

The musical score consists of eight staves of handwritten music. The first staff is in 8/8 time with a key signature of one sharp (F#). The second staff is in 8/8 time with a key signature of one sharp. The third staff is in 2/4 time with a key signature of one sharp. The fourth staff is in 3/4 time with a key signature of two sharps (F# and C#). The fifth staff is in 3/4 time with a key signature of two sharps. The sixth staff is in 3/4 time with a key signature of two sharps. The seventh staff is in 3/4 time with a key signature of one sharp. The eighth staff is in 3/4 time with a key signature of one sharp. The music is written in a single melodic line on a five-line staff. The notation includes various note values, rests, and bar lines. The paper is aged and shows some wear.

Musical score for the song "Je pense a vous" by M^r. Incledon at Vauxhall. The score is written on five staves in G major (one sharp) and 2/4 time. The melody is characterized by frequent sixteenth-note runs and slurs. The lyrics "Hark hark from the Woodlands" are written below the third staff. The piece concludes with a double bar line on the fifth staff.

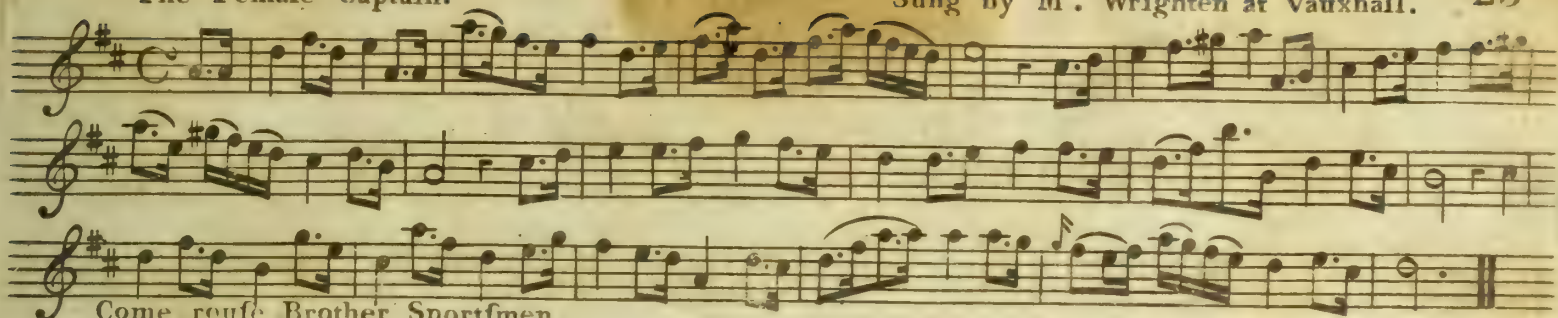
Hark hark from the Woodlands

Sung by Miss Leary at Vauxhall

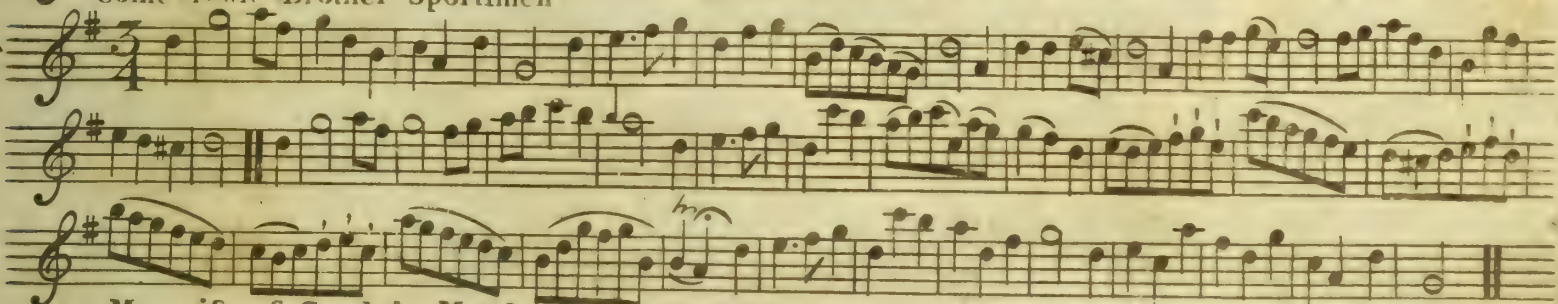
Musical score for the song "Hark hark from the Woodlands" by Miss Leary at Vauxhall. The score is written on five staves in G major (one sharp) and 2/4 time. The melody features a mix of eighth and sixteenth notes, with some rests. The lyrics "So" and "Sy" are written below the staves. The piece concludes with a double bar line on the fifth staff.

Slingfby's Allmand

Musical score for the song "Slingfby's Allmand" by Slingfby's. The score is written on five staves in G major (one sharp) and 2/4 time. The melody is a continuous stream of sixteenth notes. The lyrics "Sy", "So", "Sy", "So", "Sy", and "So" are written below the staves. The piece concludes with a double bar line on the fifth staff.



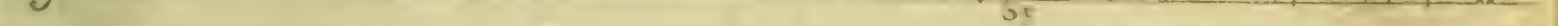
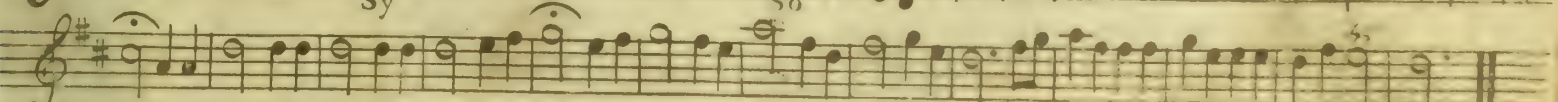
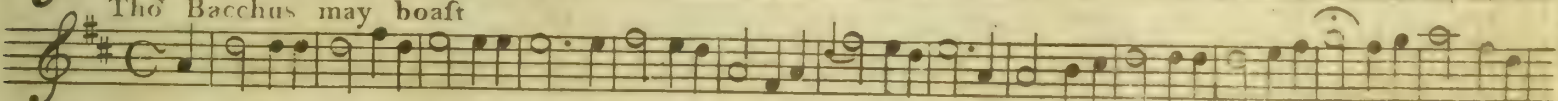
Come rouse Brother Sportsmen

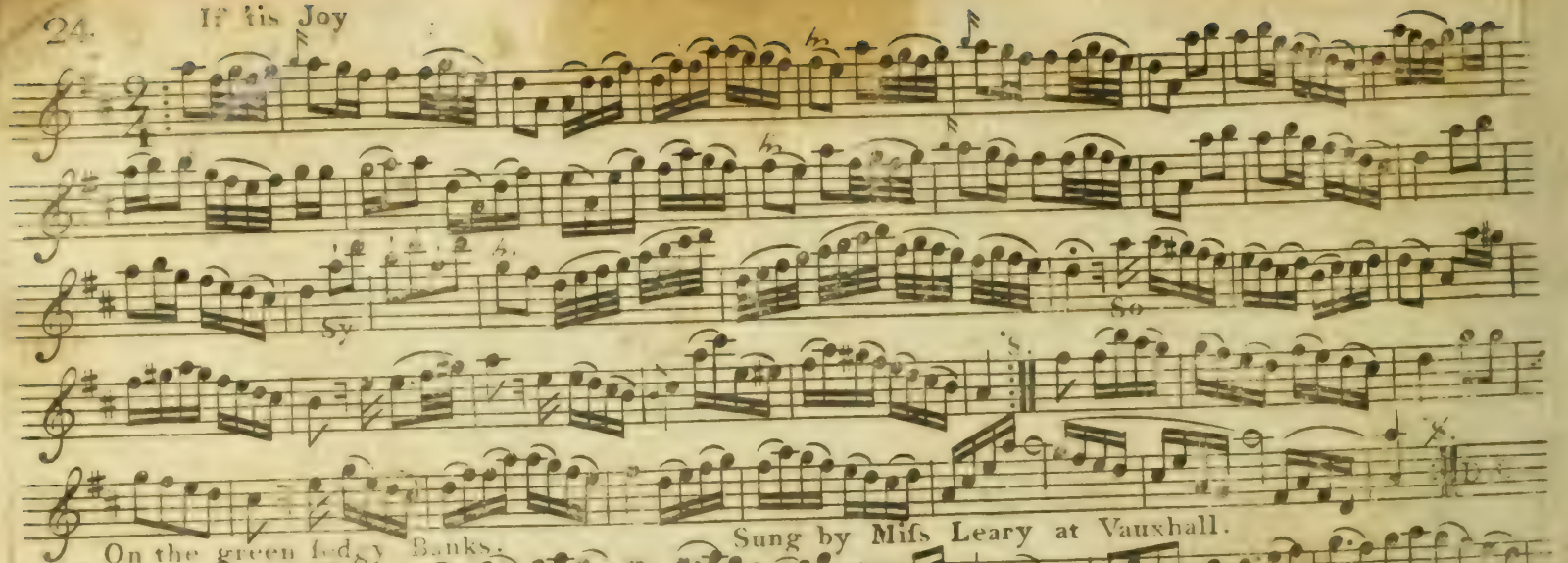


Marquise of Granby's March.



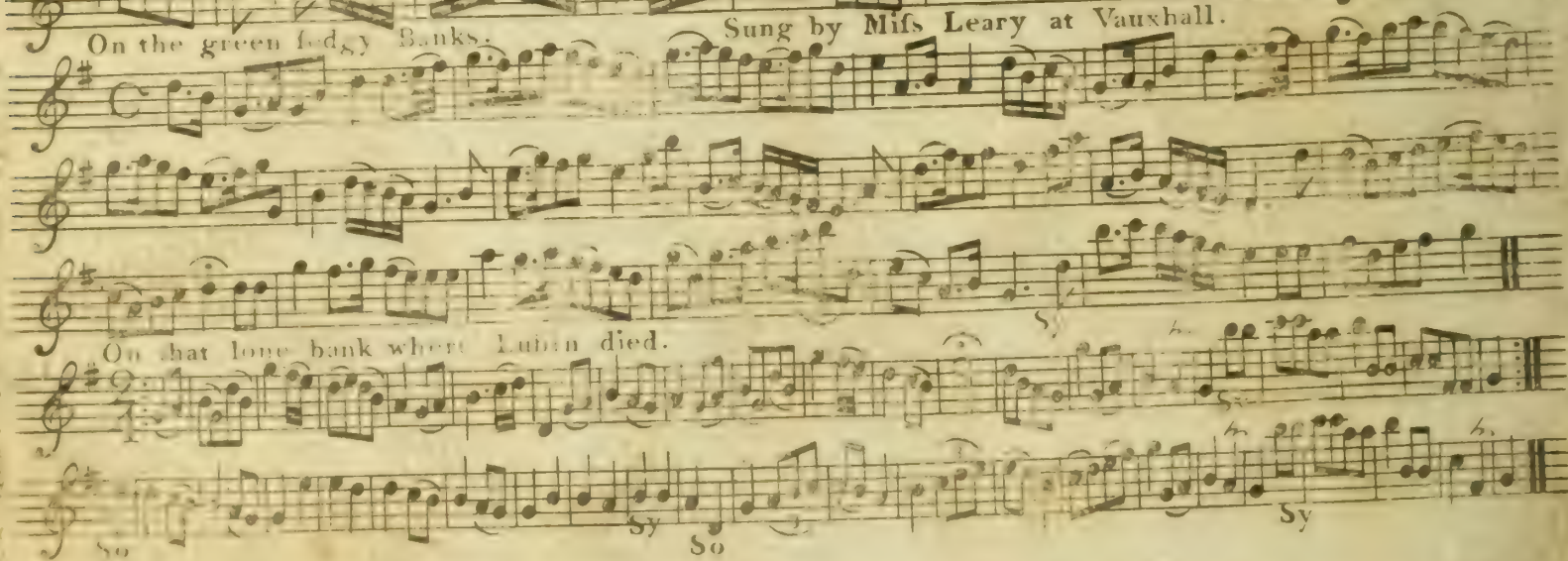
Tho' Bacchus may boast





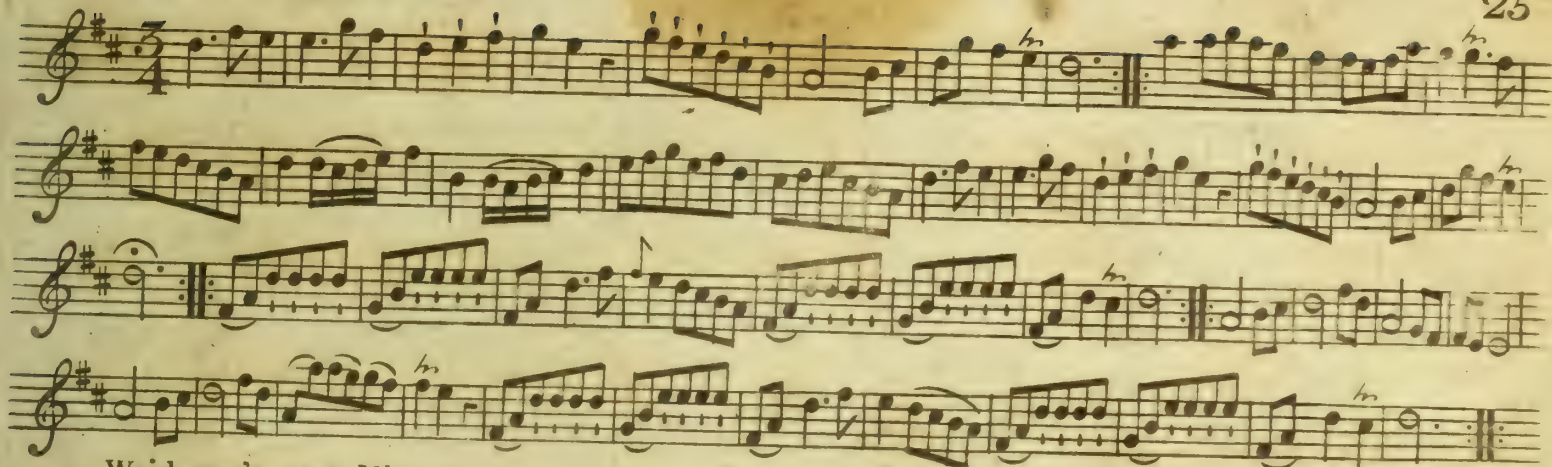
On the green ledgy Banks.

Sung by Miss Leary at Vauxhall.

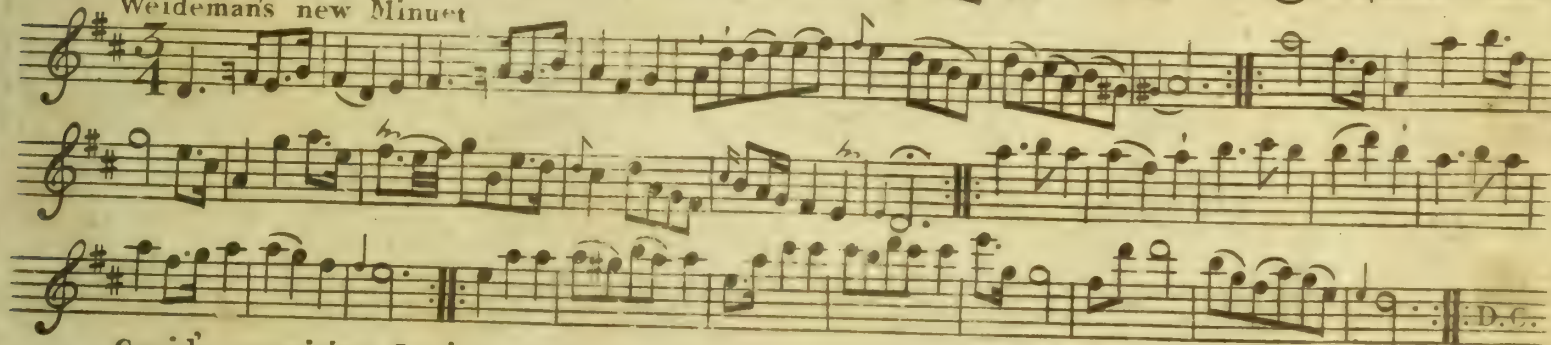


Martini's Minuet

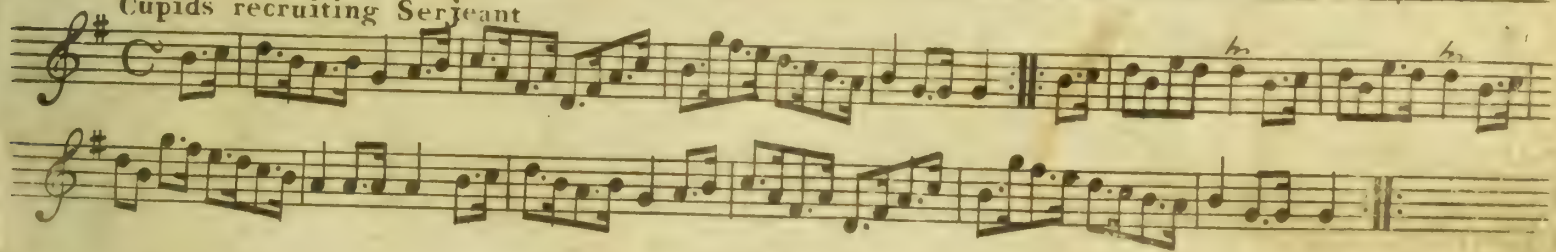
25



Weideman's new Minuet

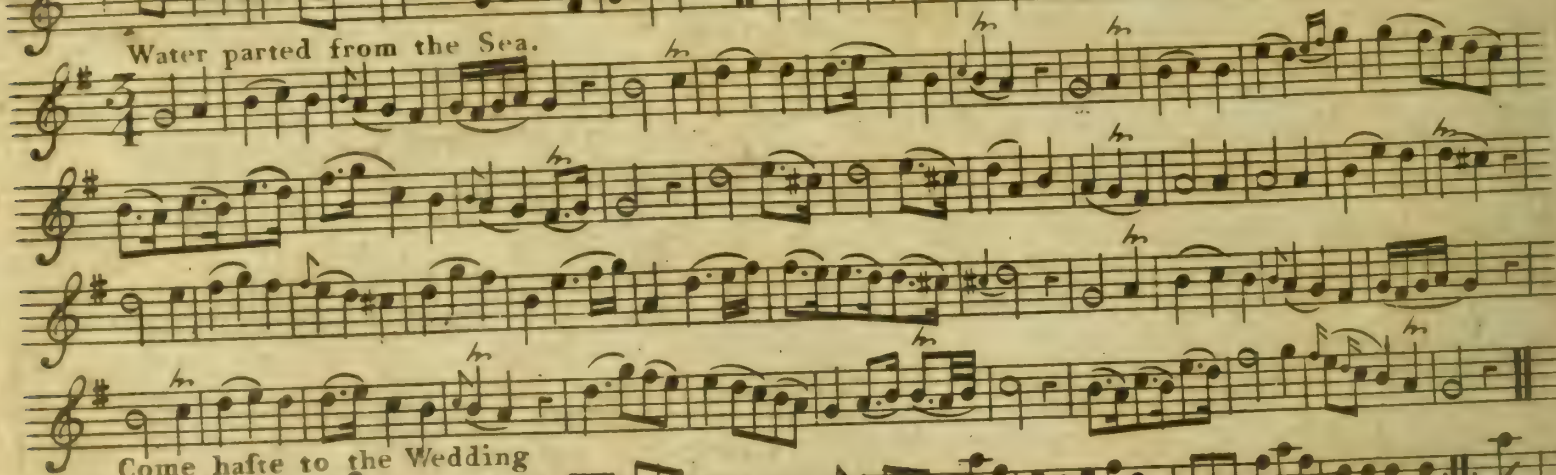


Cupid's recruiting Serjeant

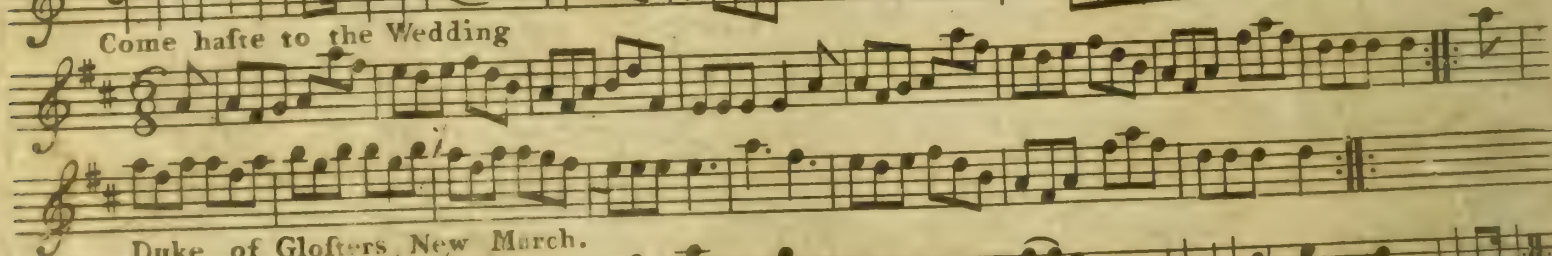




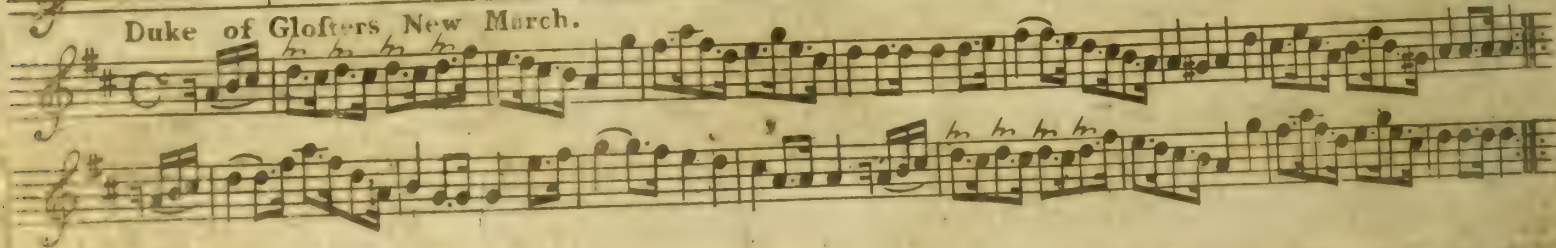
Water parted from the Sea.



Come hafte to the Wedding

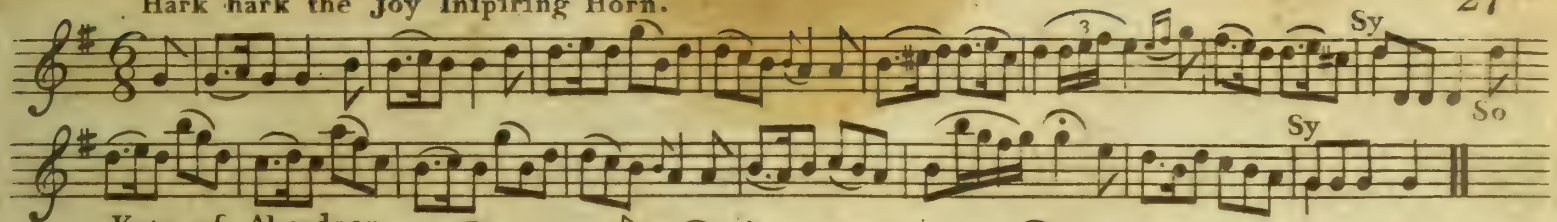


Duke of Glosters New March.

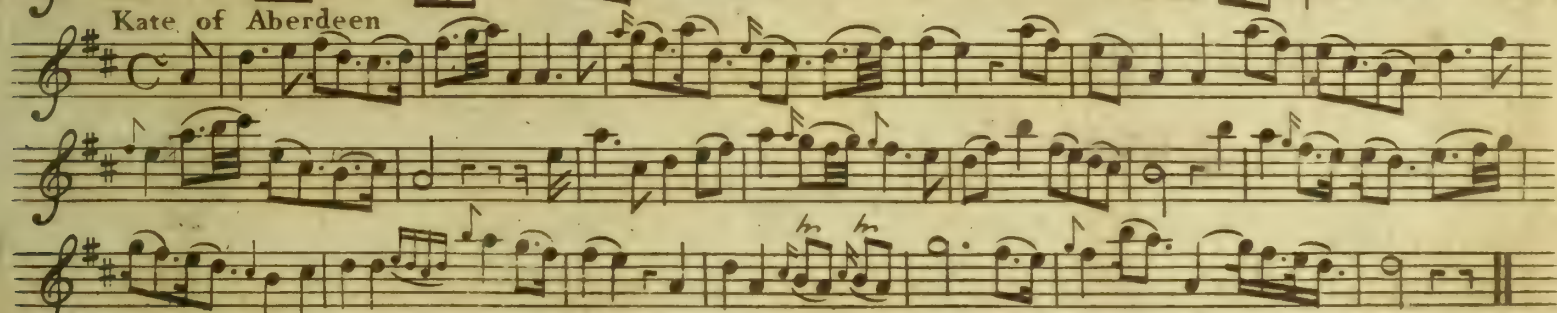


Hark hark the Joy Inspiring Horn.

27

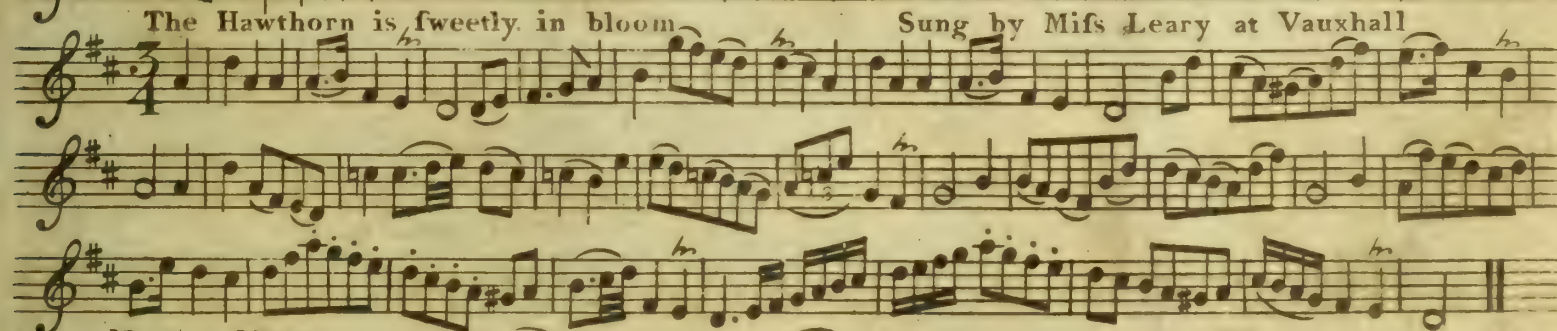


Kate of Aberdeen

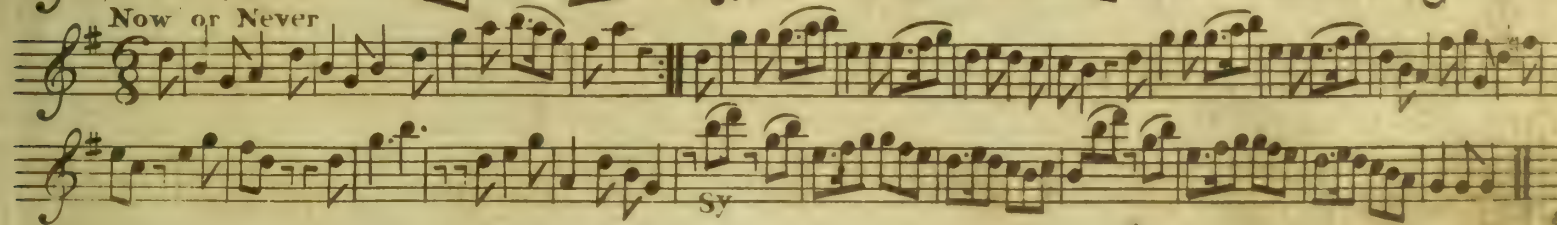


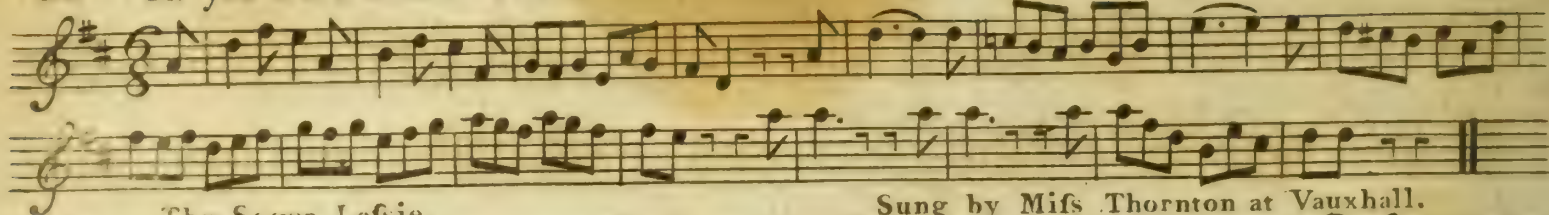
The Hawthorn is sweetly in bloom

Sung by Miss Leary at Vauxhall



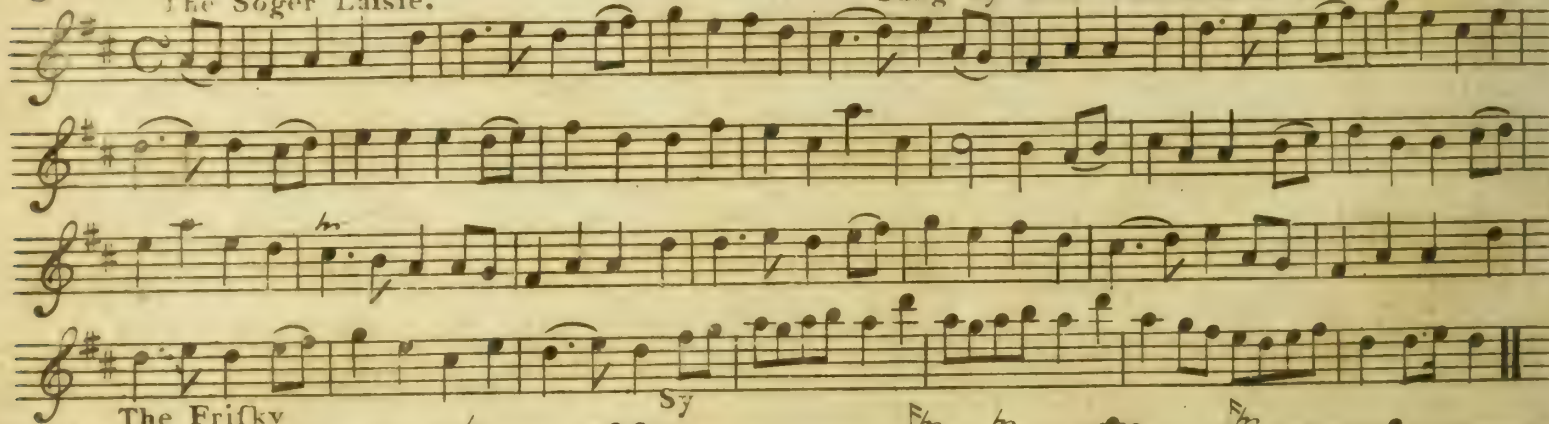
Now or Never





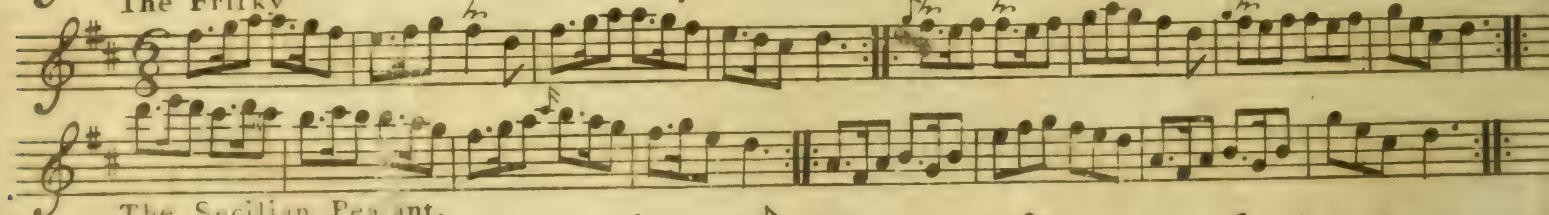
The Soger Lafsie.

Sung by Miss Thornton at Vauxhall.

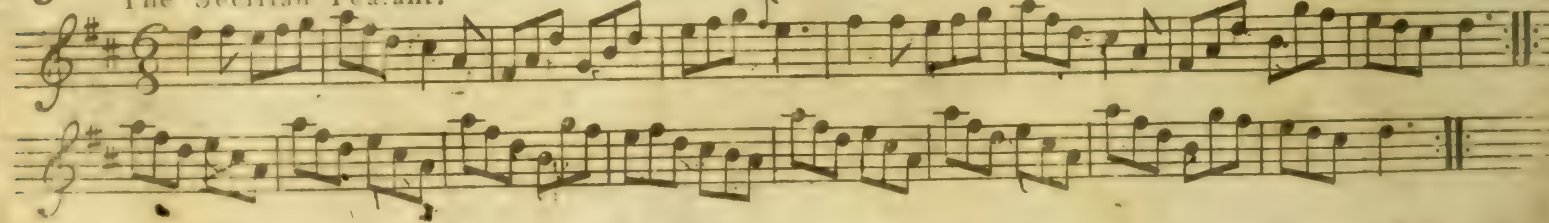


The Frifky

Sy



The Secilian Peasant.



The Bonny Sailor

29

Musical score for 'The Bonny Sailor' in G major (one sharp) and common time (C). The piece consists of five staves of music. The first staff begins with the lyrics 'Sy' and 'So' written below the notes. The second staff begins with the lyrics 'So' and 'Sy'. The third staff begins with the lyrics 'Sy' and 'So'. The fourth staff begins with the lyrics 'So' and 'Sy'. The fifth staff ends with a double bar line and repeat dots. The melody is a lively, dance-like tune.

Weidman's Minuet

Musical score for 'Weidman's Minuet' in G major (one sharp) and 3/4 time. The piece consists of three staves of music. The first staff begins with the lyrics 'Sy' and 'hr'. The second staff begins with the lyrics 'hr' and 'hr'. The third staff begins with the lyrics 'hr' and 'hr'. The melody is a lively, dance-like tune.

Paddy Whack

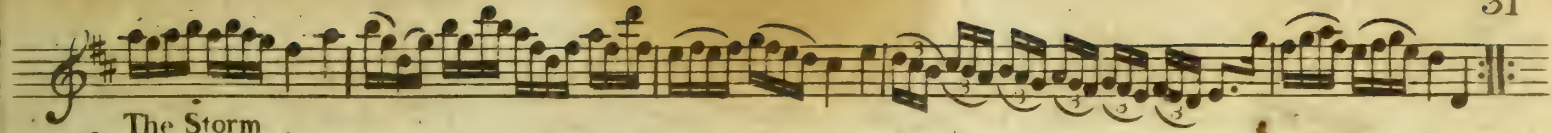
Musical score for 'Paddy Whack' in G major (one sharp) and 3/8 time. The piece consists of two staves of music. The first staff begins with the lyrics 'hr' and 'hr'. The second staff begins with the lyrics 'hr' and 'hr'. The melody is a lively, dance-like tune.

A handwritten musical score on aged paper, featuring ten staves of music in G major (one sharp) and common time. The piece is titled "Maggie Lawder. with Variations." and is numbered 30. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like *hr* (likely for *fortissimo*). The score is divided into sections by repeat signs and includes three labeled variations: "Var. 1" on the third staff, "Var. 2" on the sixth staff, and "Var. 3" on the eighth staff. The handwriting is in dark ink, and the paper shows signs of age and wear.

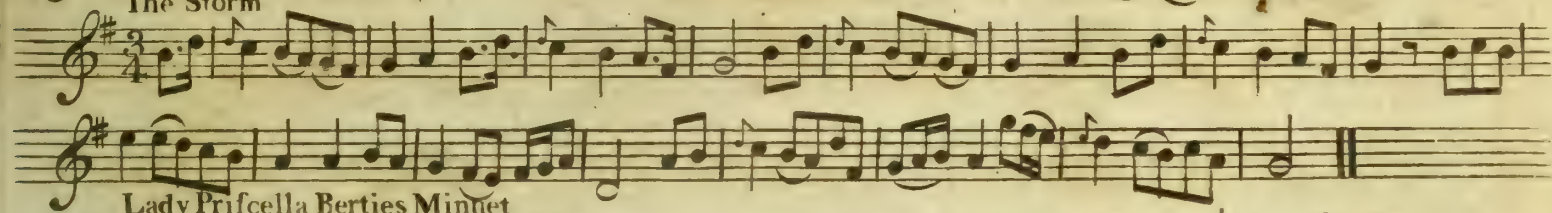
Var. 1

Var. 2

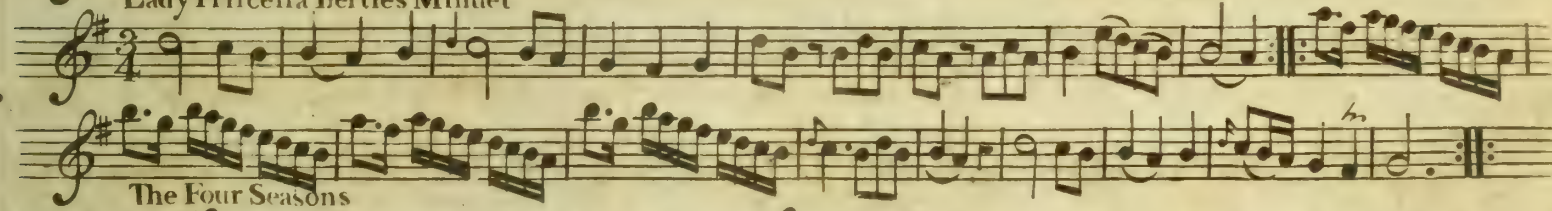
Var. 3



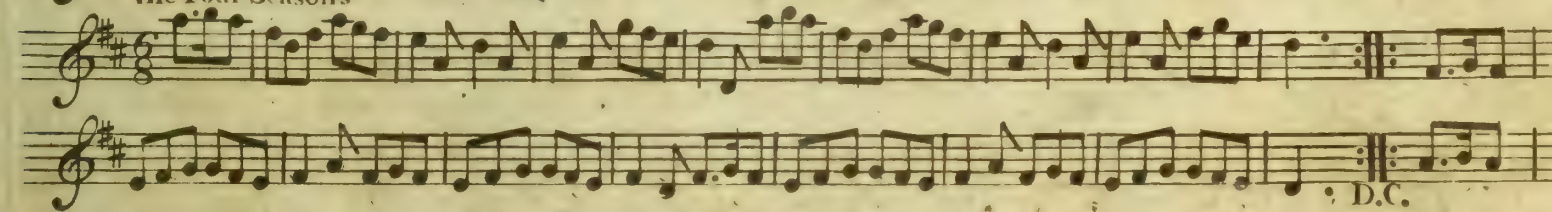
The Storm



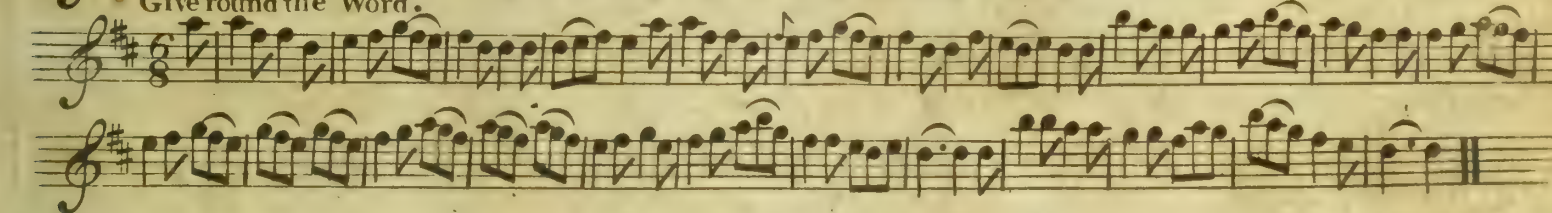
Lady Priscella Berties Minuet



The Four Seasons



Give round the Word.



New Coldstream March

Moderato

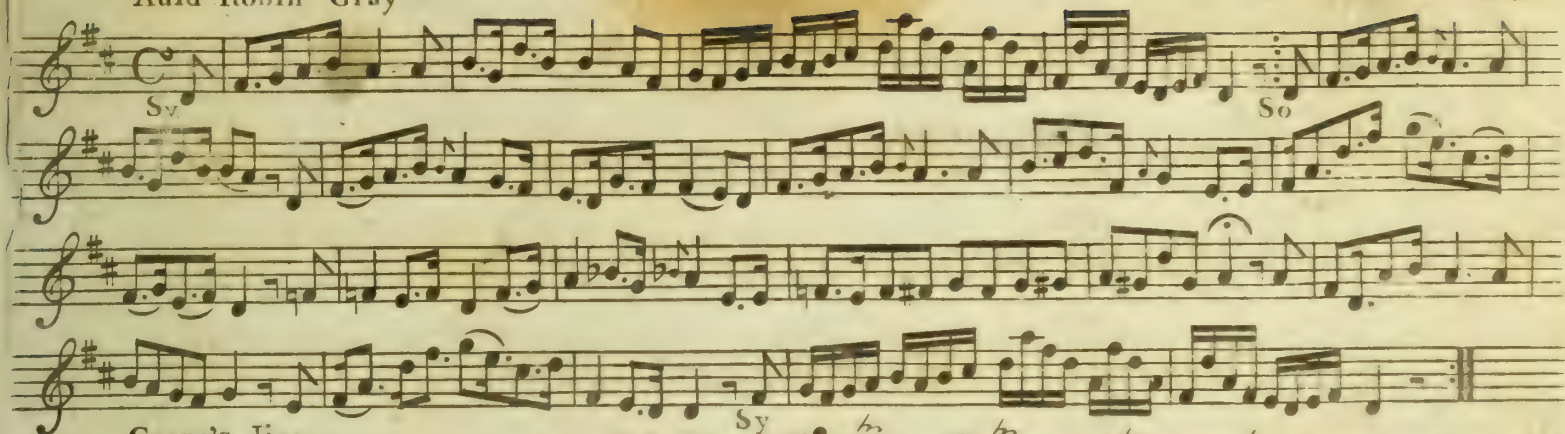
p *f*

h *h* *h* *1st* *2^d*

Tarry herewith me and Love

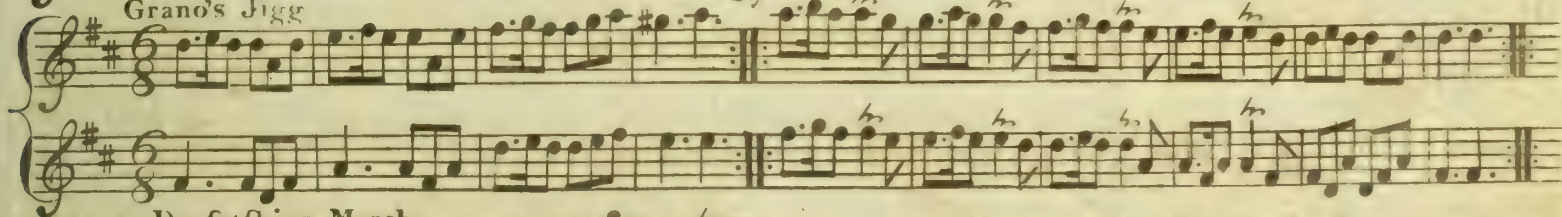
Sy *So*

This musical score is for a piece titled 'New Coldstream March'. It is written for a piano and features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into two main sections. The first section consists of two systems of staves. The first system has two staves, each with a treble and bass clef. The second system also has two staves, but the bass staff has a double bar line and then continues. The second section, titled 'Tarry herewith me and Love', consists of four staves, all with treble clefs. The music is written in a style typical of 19th-century piano music, with many sixteenth and thirty-second notes. There are dynamic markings 'p' (piano) and 'f' (forte) in the first section. There are also markings 'h' (likely for 'half') and '1st' '2^d' (likely for 'first' and 'second' endings) in the first section. The second section has markings 'Sy' and 'So' (likely for 'Syllable' and 'Sole' or similar). The score ends with a double bar line and repeat dots.

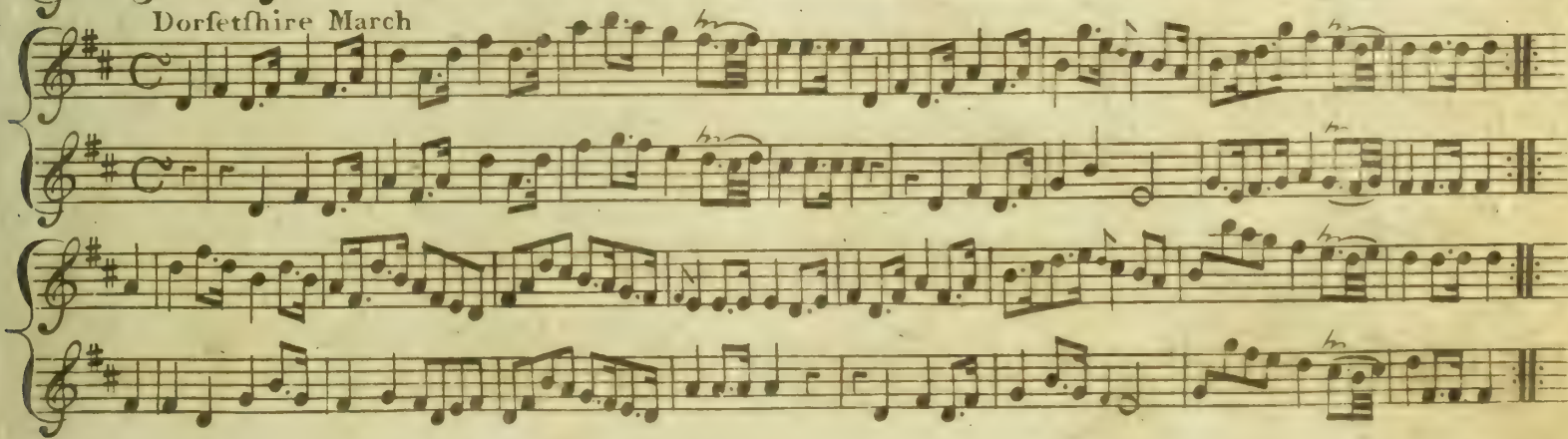


Grano's Jigg

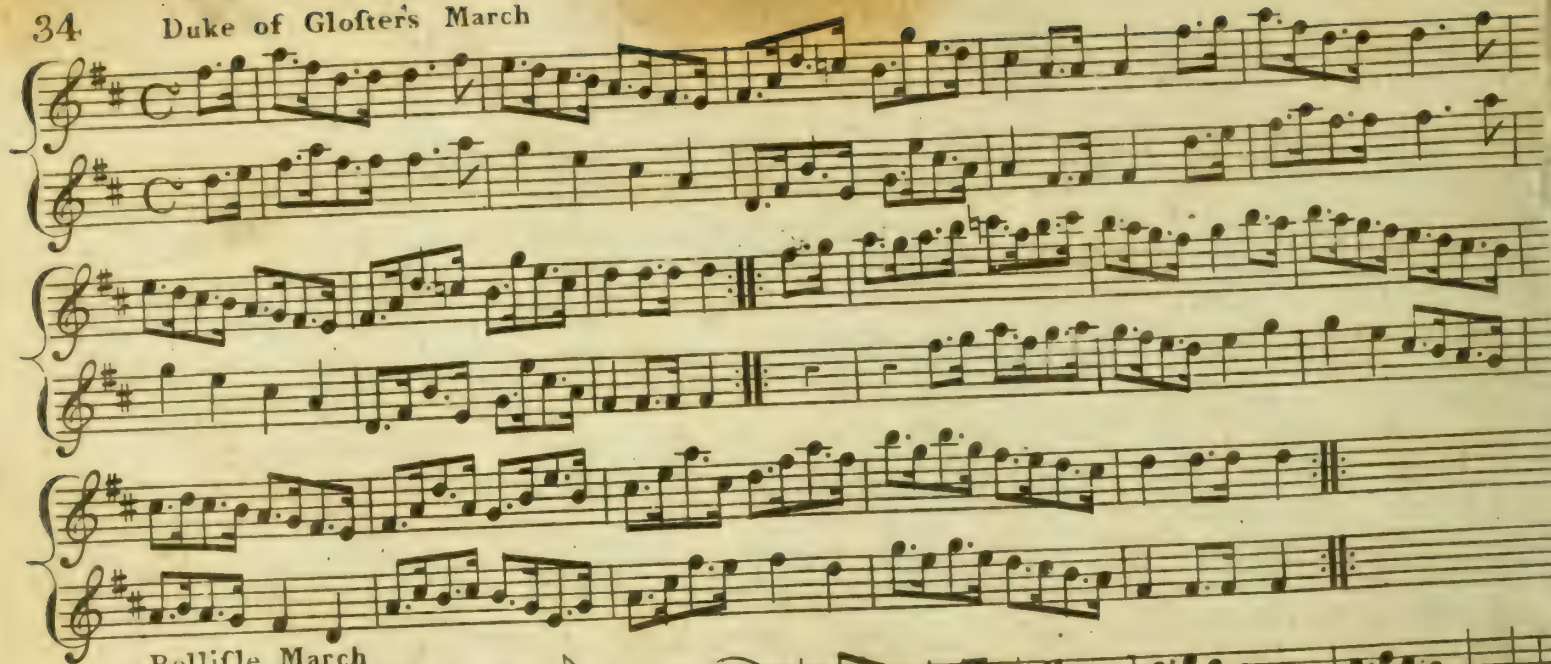
Sy



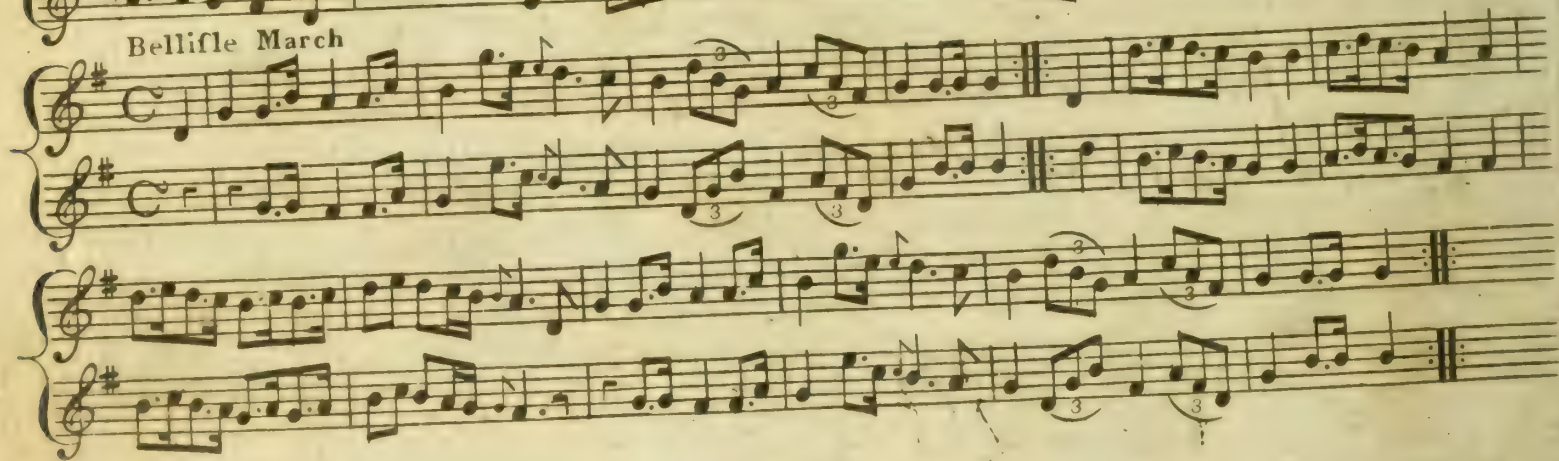
Dorsetshire March



Duke of Gloster's March



Bellifle March



Explaining such Greek. Latin. Italian. and French Words. as generally occur in Music

A	E	L	S
Adagio, a flow Movement. Affettuoso, very tenderly. Allegretto, pretty quick. Andante, signifies that all the Notes must be played equal and distinctly.	Echo or Echus, in imitation of a natural Echo, this word is sometimes used instead of Piano.	Largo, very flow Larghetto, not so flow as ^{Largo} Lento or Lentement, flow.	Senza, without, as Senza Violini, without Violins.
B	F	M	Solo, alone as Traversa Solo, Ger. Flute alone Spirito, with Spirit.
Afsai, enough. Allegro, life & Vigour Bene placito, at pleasure	Flauto Traversa, Ger. Flute F, For, or Forte, loud. F F, or Piu Forte, louder than Forte.	Men. signifies less, as Men Allegro, Not so quick as Allegro Mod: Moderato, moderately.	Staccato, or Stoccatto, in a plain and distinct manner Subito, quickly
C	F	N	Symphony, or Sy, that which is set at the Beginning, or after, or sometimes in the middle of a Song.
Canzonetta, a Song in gen. ^l Camera, Chamber, as Aria da Camera, Chamber Airs. Con with, as Con Dolce, see Dolce.	Fortissimo, very loud. Fuga, or Fuge, is when some of the Parts begin a certain Air, and the other Parts begin some time after, imitating the first and repeating the the same Air throughout all the Parts.	Non. not. as Non troppo Presto. not too quick	T Tacet, let it be silent. Traversa, 1 ^{mo} first Ger. Flute Trio. Music in 3 parts. Tutti, all, or all together.
D	G	P	U
D. C. or Da Capo, begin again. and end with the first strain. Dolce, soft, sweet. &c. Duetto, an Air in 2 parts Divoto, grave serious &c.	Galliarda. Gay brisk. &c. Gratioso, flow & pleasing. Grave, a flow Movement.	P, Pia, or Piano, soft. Pianissimo or PP, very soft Piu All ^o . quicker than All ^o . Presto, fast or quick. Poco All ^o slower than All ^o . Prestissimo, very quick.	Unisoni, all the parts alike. Vivace, with life & spirit. Volti, turn over. Volti Subito, turn over, quick.
D	R	R	
		Recitativo or Reit ^o to express a sort of speaking in singing.	

A

A Soldier is the Lad for me	-17
Away to the Fields	-19
Allemande Swiss	-26
Auld Robin Gray	-33

B

Bellifle March	-34
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C

Come Rouse Brother Sportsman	23
Cupid's recruiting Serjeant	-25
Come haste to the Wedding	-26

D

Dance in Richard Coeur de Lion	-21
Duke of Gloster's new March	-26
Dorsetshire March	-33
Duke of Gloster's March	-34

F

Foot Minuet	-16
From the East breaks the morn	-16

G

God save the King	-16
Guardian Angels	-20
Gramachre Molly	-21
Give round the Word	-31
Granos Jigg	-33

H

Hope thou Nurse	-16
Hark the Huntsman	-16
He's ave a Kissing me	-18
Heine's Minuet	-21
Hark hark from the Woodlands	-22
Hark the Joy Inspiring	-27

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I

Je pense a vous	-22
If 'tis Joy	-24

K

Kate of Aberdeen	-27
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Let the Sultan Saladine	-19
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Marionets Cotillon	-19
M ^r Blancs Minuet	-20
Marquiss of Granby's March	-23
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N

Nancy of the Dale	-17
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Now or Never	-27
New Colstream March	-32
Old England's my Toast	-20
On that lone bank	-24
On the green sedgy banks	-24

P

Paddy Whack	-29
-------------	-----

R

Row dow dow	-17
-------------	-----

S

Saw you my Father	-21
Slingfby's Allemande	-22
Sir you'r a Comical Fellow	-28

T

The Pantheon Cotillon	-16
The merry Dance	-17
The Sailors Farewell	-18
The Madrigal	-18
The Sun from the East	-18
The Dusky Night	-19
Tho' Bacchus may boast	-23
The female Captain	-23
The Hawthorn is sweetly in bloom	27
The Soger Laffie	-28
The Frisky	-28
The Secilian Peasant	-28
The Bonny Sailor	-29
The Storm	-31
The four Seasons	-31
Tarry here with me & Love	32

W

When Wars alarms	-17
Weidemans new Minuet	-25
Water parted from the Sea	-26
Weidemans Minuet	-29

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A Complete Drawing & Concise Scale & Description of M^R J. TACET's new invented GERMAN FLUTE.

With all the additional Keys, explain'd, &c.



The Dots marked  or  denotes they are Keys.

1														
2														
3 Key														
4														
5 Key														
6														
7														
8 Key														
9														
10 Key														
11 Key														
12 Key														

another way

two ways

C C# D D# E F F# G A A# B B# C C# D D# E F F# G A A# B B# C C# D D# E

The foregoing is a Compleat Drawing and confise Scale of M^r TACET'S new invented German Flutes, with Holes and Keys numbered 1 to 12. The Black Dots ● on the Lines denote the Holes or Keys which muſt be ſtopt, and the white ○ thoſe which muſt be open.

This Flute has five additional Keys more than the common fort viz: The firſt Key on the middle Joint N^o 3 is B \flat and is made by ſtopping the firſt and ſecond Hole then preſs with your Thumb the Key. the ſecond Key N^o 5 on the ſame Joint is G \sharp and is made by ſtopping the firſt three Holes and with the little Finger preſs the Key. the third N^o 8 is F \sharp and is made by ſtopping E and with the third Finger of the Right Hand preſs the Key. if you preſs the D \sharp Key at the ſame time you will find the Tone much ſtronger. N^o 10 is D \sharp the ſame Key as to the common fort of German Flutes N^o 11 is lower C \sharp and is made by ſtopping all the Holes and with the little Finger preſs the firſt long Key N^o 11 & N^o 12 is lower C \flat . and is made by ſtopping all the Holes and preſſing both the large Keys together with the little Finger.

At the top of the Inſtrument there is an Ivory ſcrew fixed to the Cork on which are figures N^o 4 5 6 by turning this Ivory ſcrew round it draws out the Cork and conſequently flattens the Tone but you muſt not exceed the figure which is ſuited to the proper middle Joint for there are 3 middle pieces or Joints Numbered 4 5 6 the Joint N^o 6 is a ſharp pitch N^o 5 Concert pitch and N^o 4 a flat pitch ſo that when you have taken the Joint you like you muſt not forget to put the Ivory ſcrew which is on the top of the Flute to the ſame figure as the middle Joint you intend to play with.

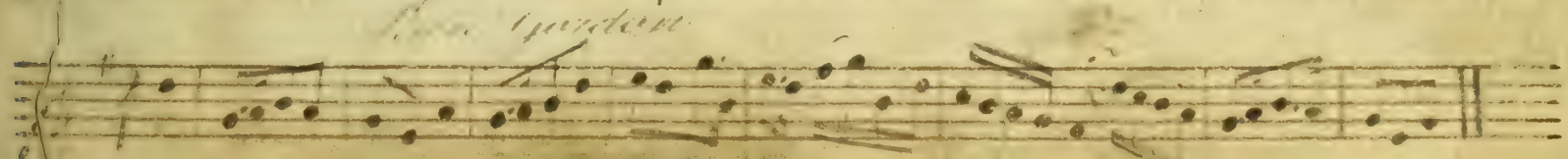
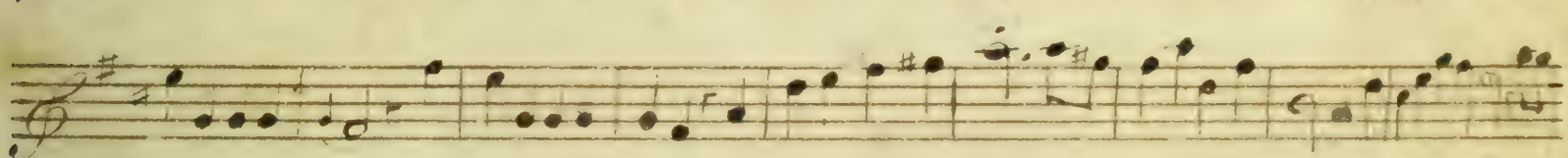
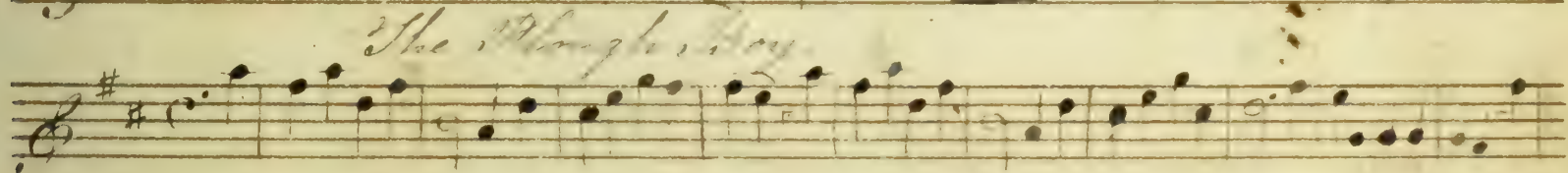
Shakes

To ſhake middle and upper B \flat you muſt ſhake the 2^d Finger of your left Hand concluding with it down. To ſhake G \sharp ſhake with the 2^d Finger of the left Hand if in a flat Key or the 3^d Finger when you Play in a Sharp Key but either way will do.

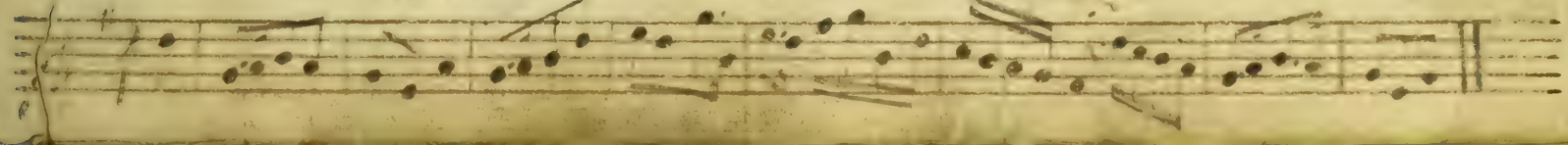
To ſhake lower or upper F \sharp ſhake the firſt finger of your right Hand concluding with it down. The other ſhakes are the ſame as on the common German Flutes.

Rule Britannia

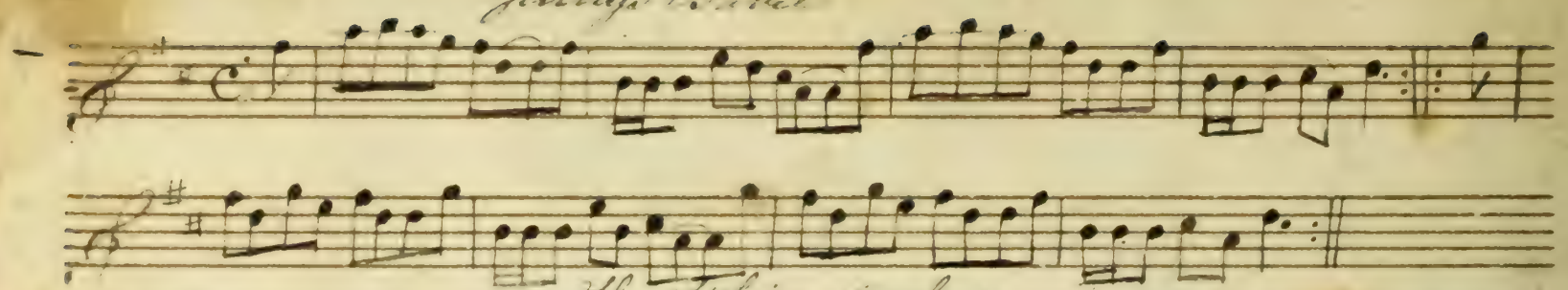
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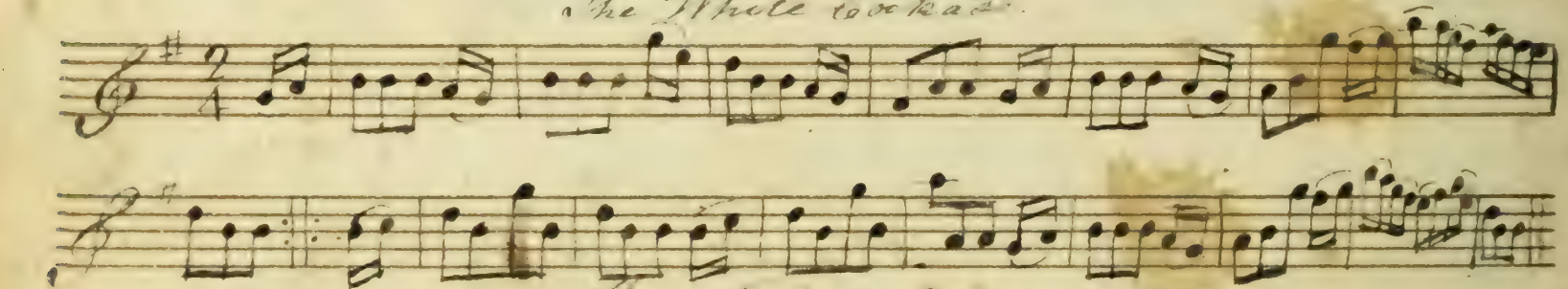
The Waverley Boy



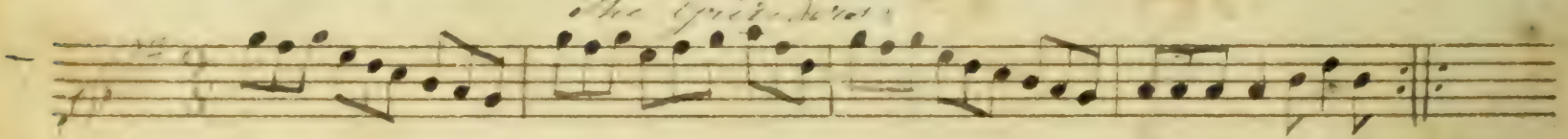
Young's Lullaby



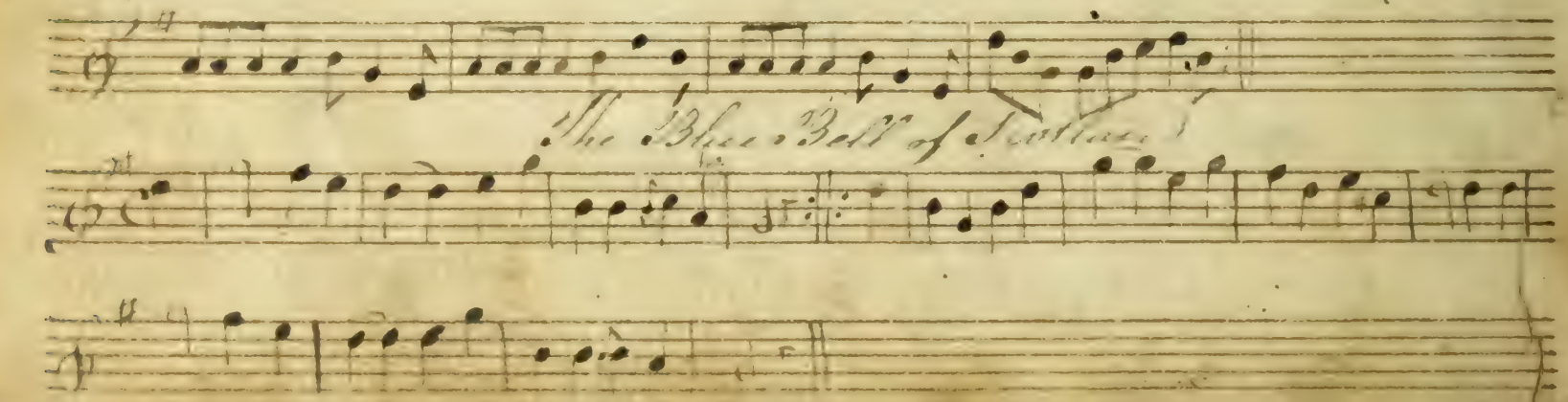
The White Cockade



The Grenadier

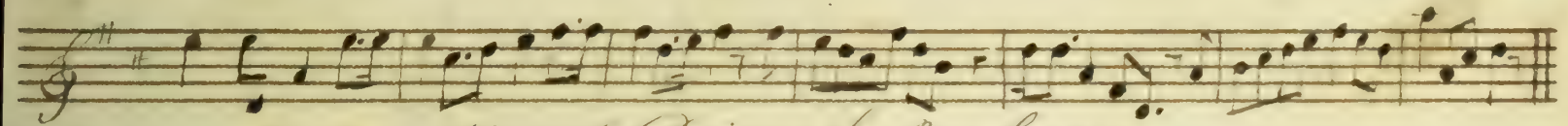
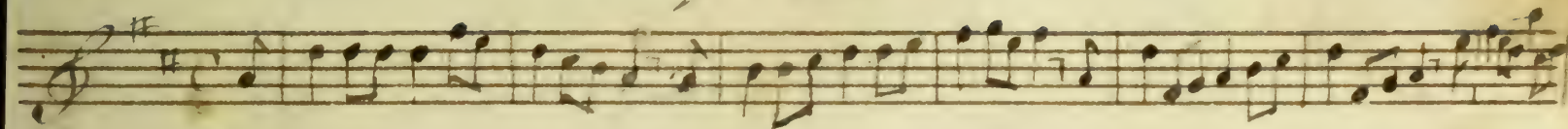


The Blue Bell of Scotland



Hearts of Oak

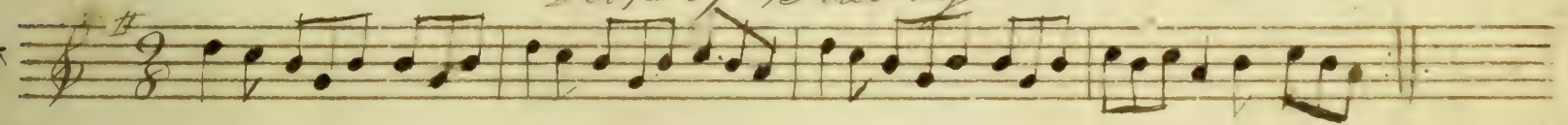
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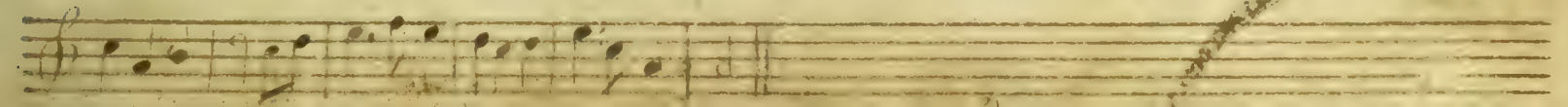
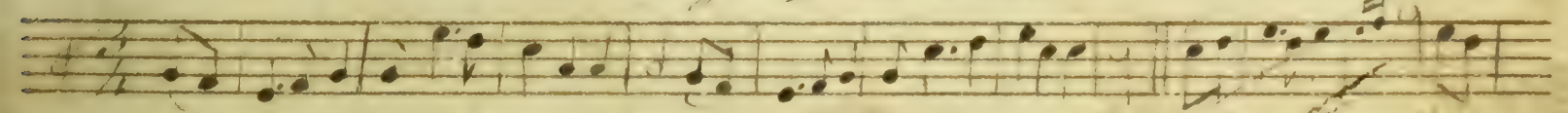
Merrily Dance the Quakers

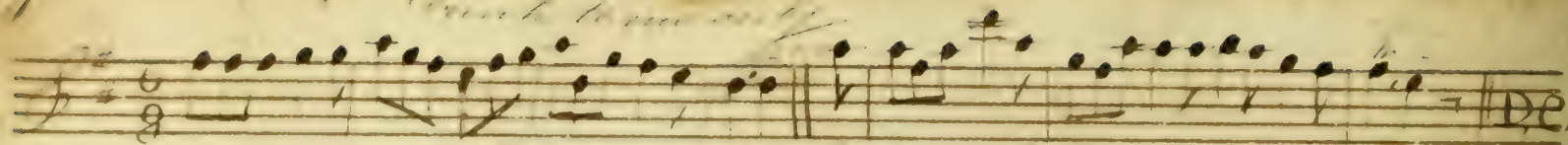
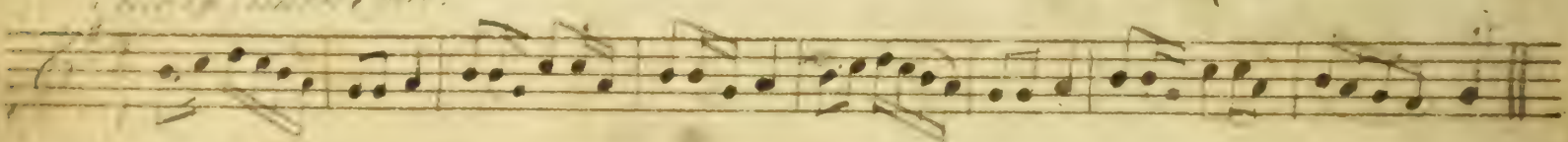
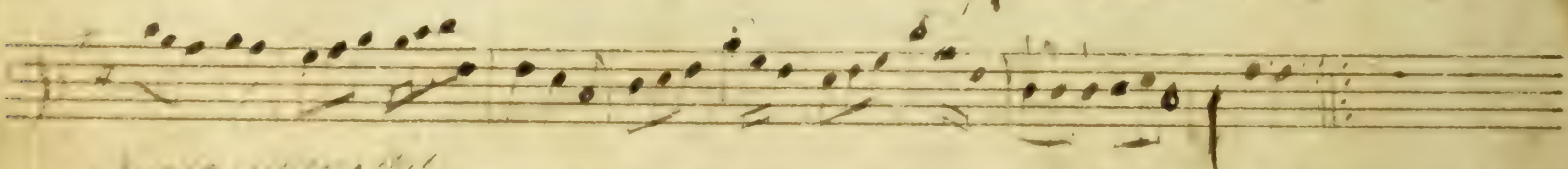
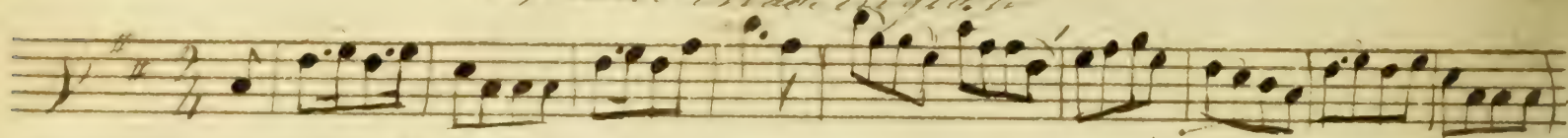


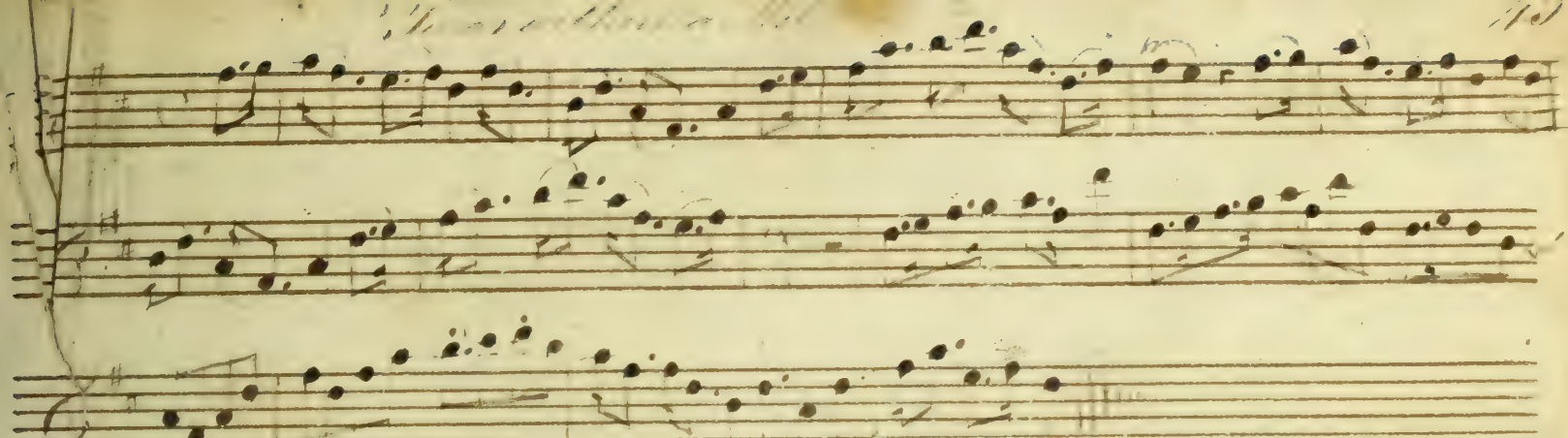
Drops of Brooming



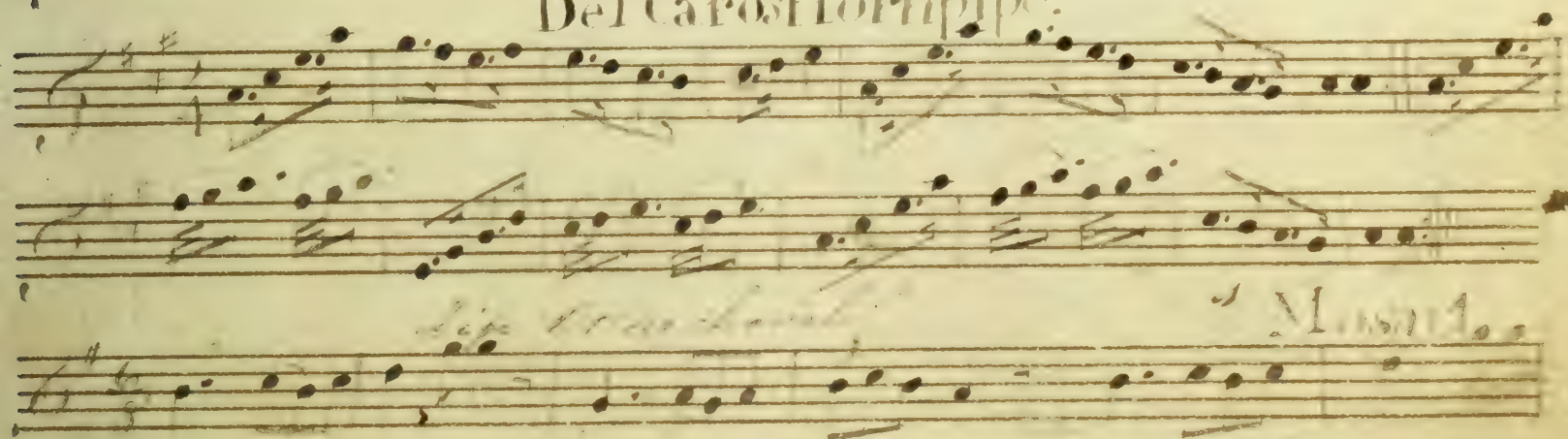
Joyce of the Land



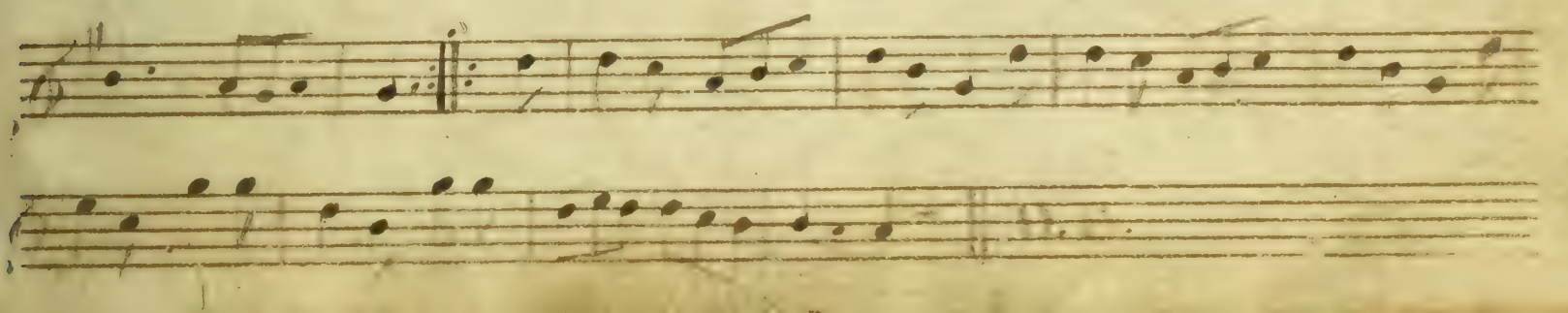
Drucke dem Herrn*Geplausi Machen gluck*



Del Caros Hornpipe.



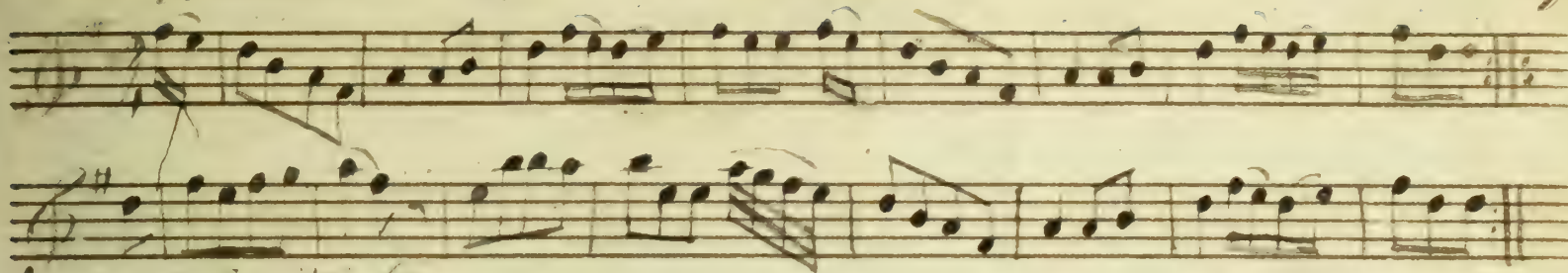
Musica.



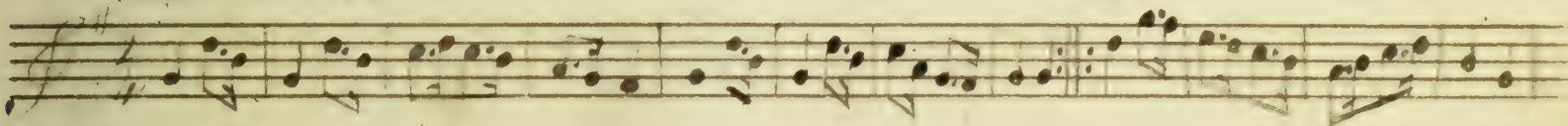


Marche 4

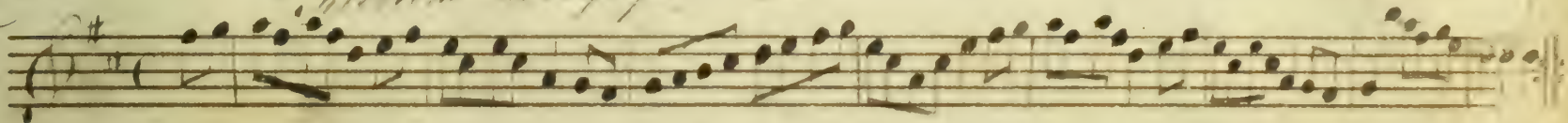
W/



Stick a Stick



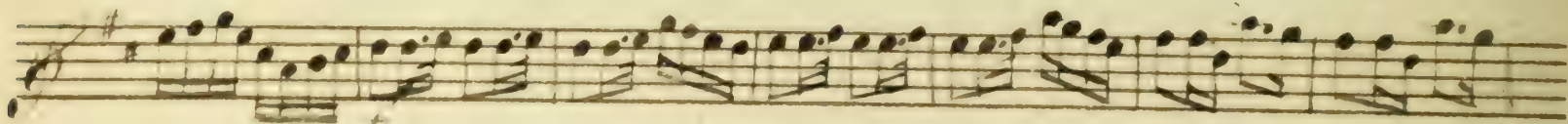
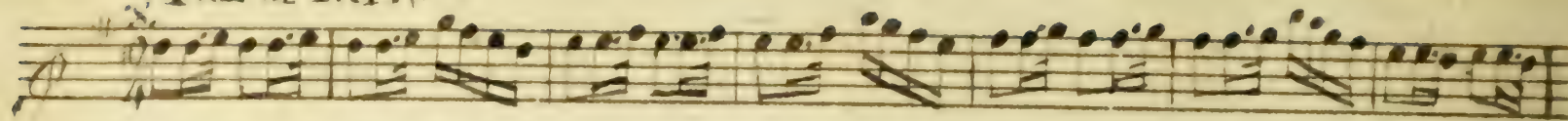
Richard Wagner



Royal March

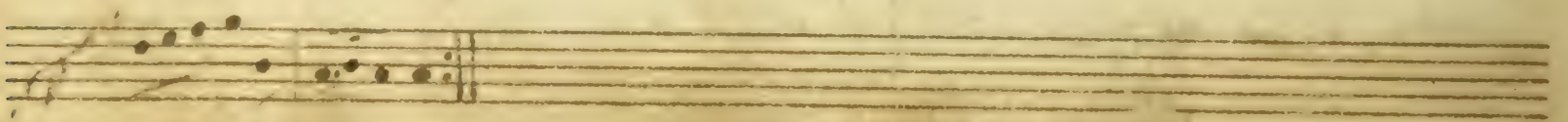
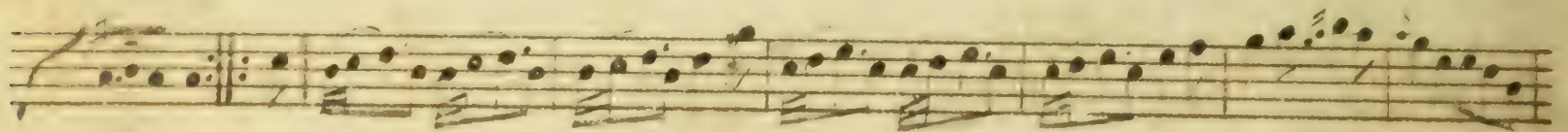
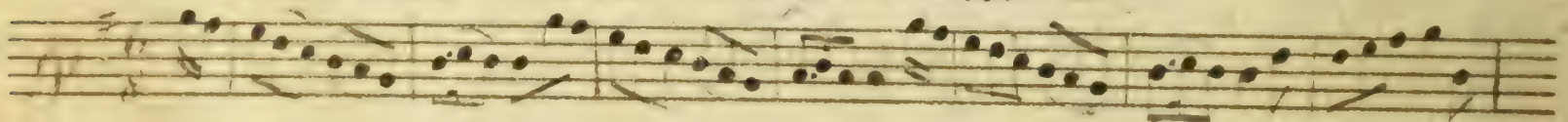
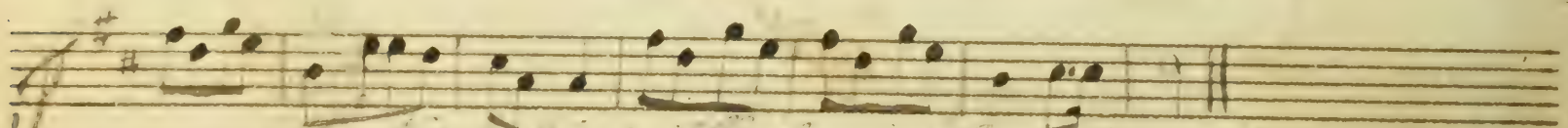
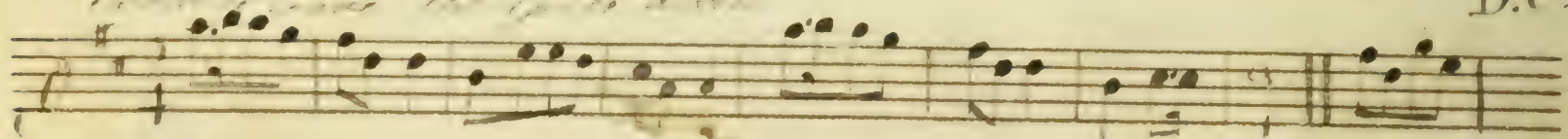


Fall of Paris



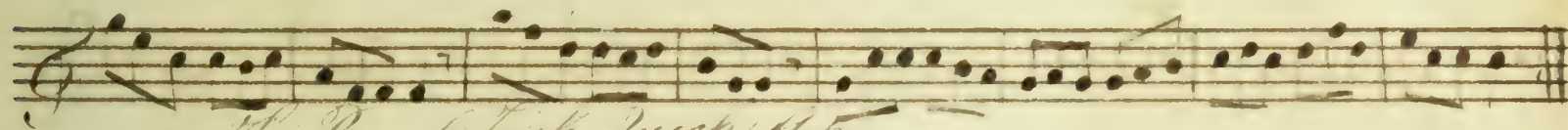
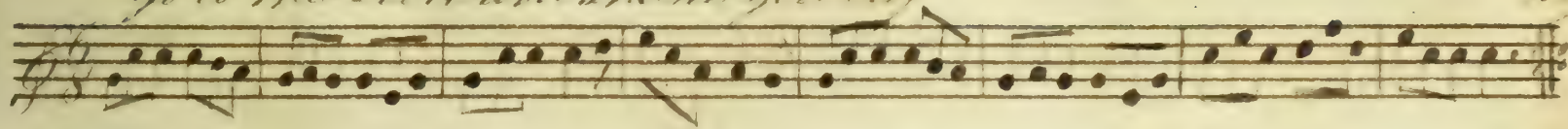
Fine

D.C.



Go to the Devil and shake yourself

111



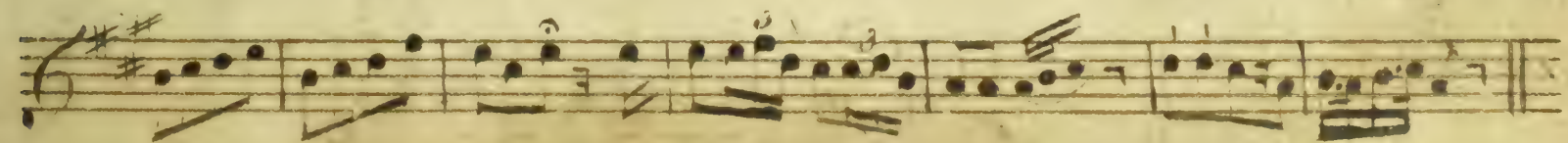
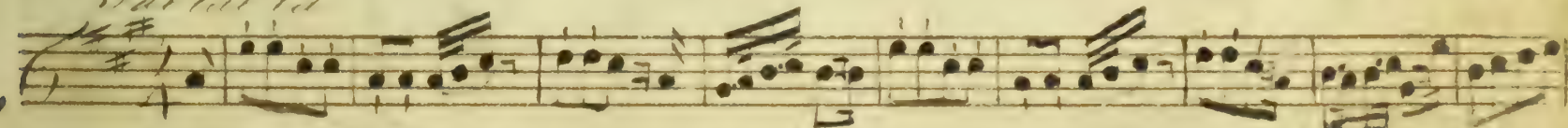
The Royal Irish Quicksheet



The Blue Bell of Scotland



That's all



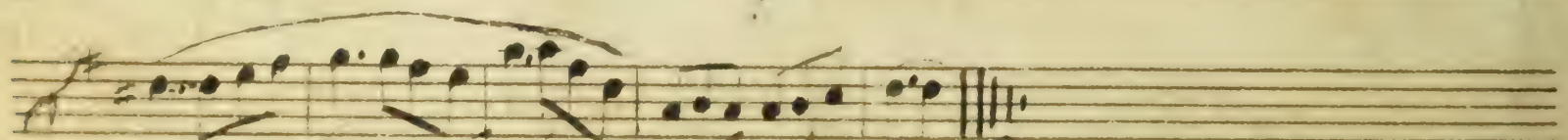
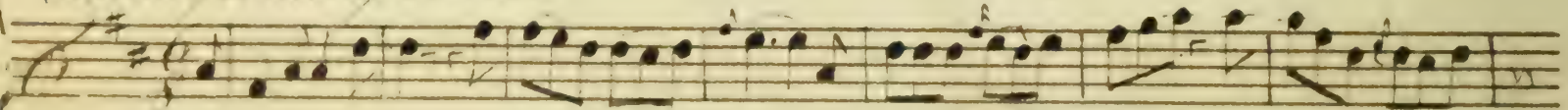
10. *Trumpet Solo*



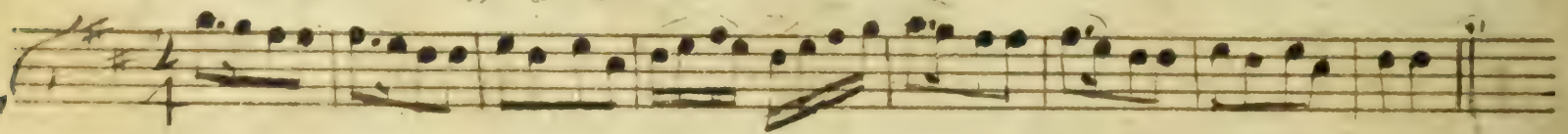
Fine



Introducing to the

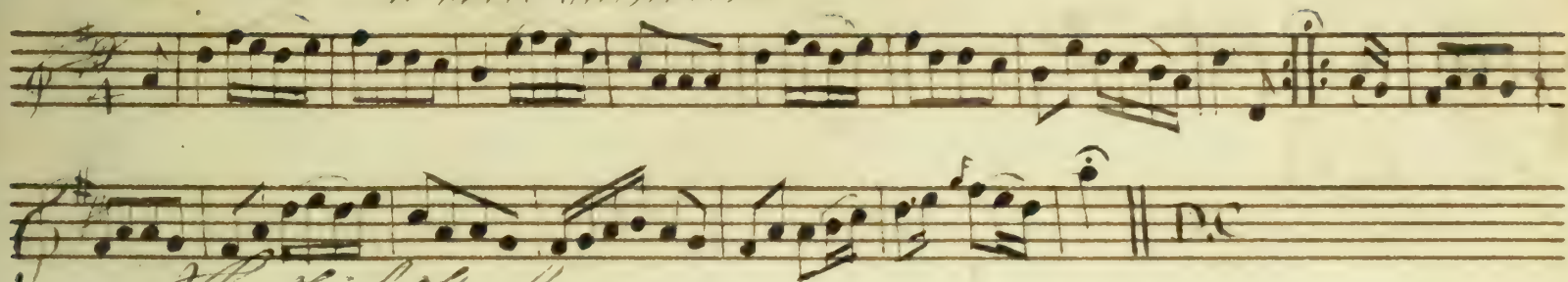


The Turkish March

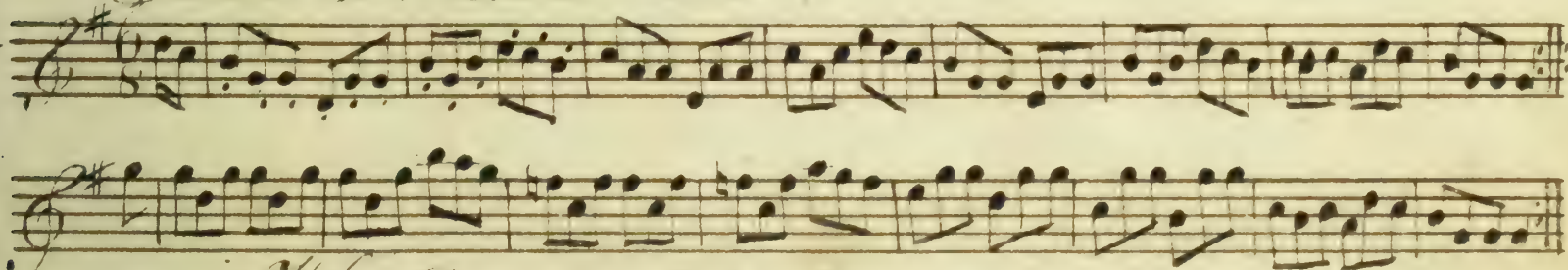


The little Cuthbert

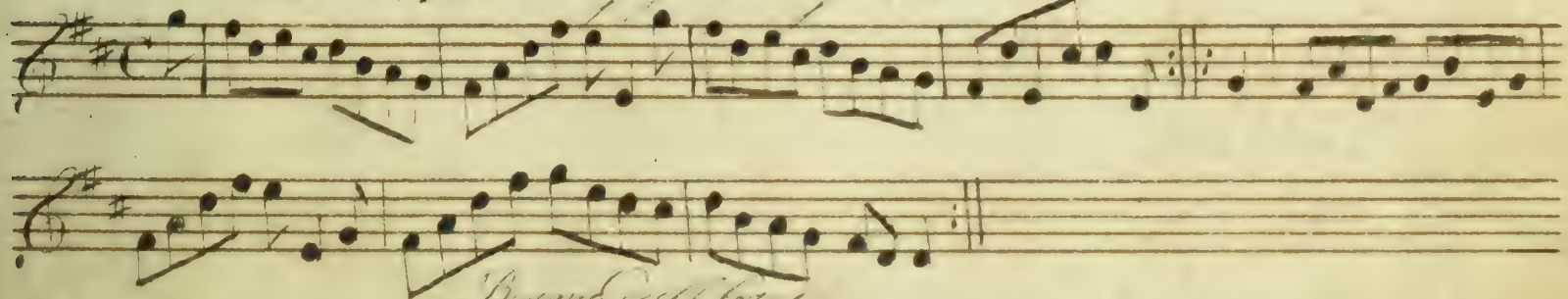
21



The Irish Washerwoman

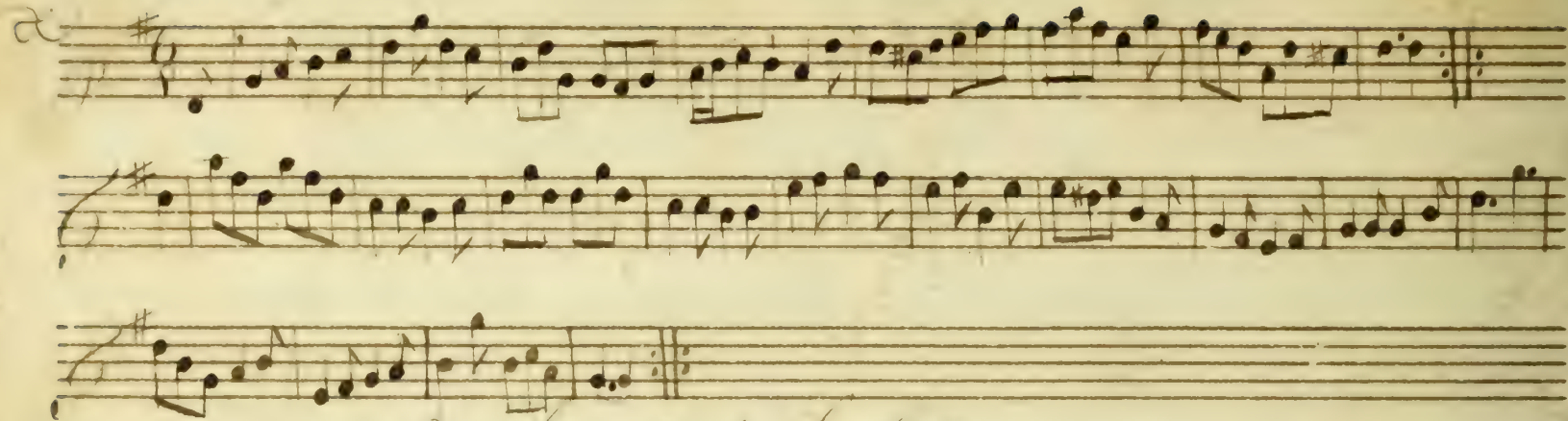


What Beau my Graving was

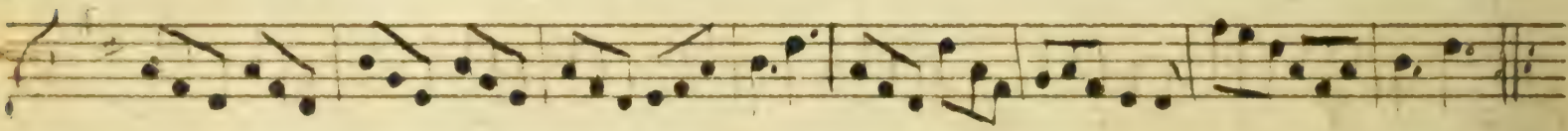
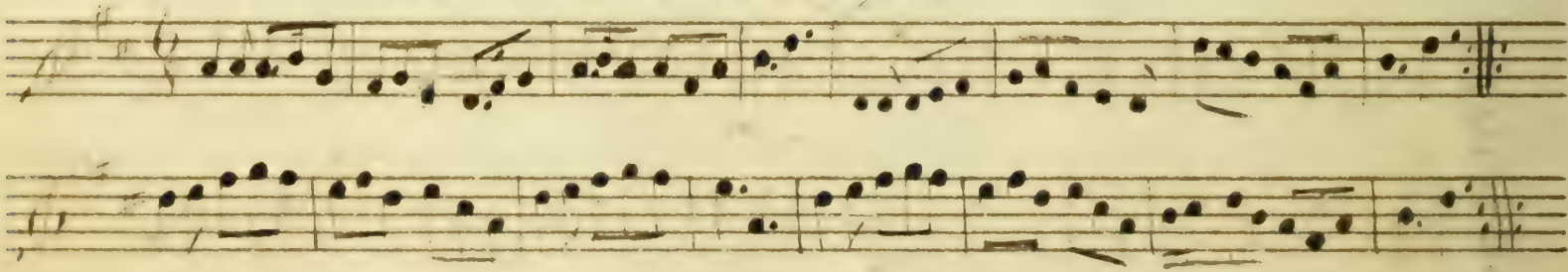


Byond will be





Over the water to the bridge

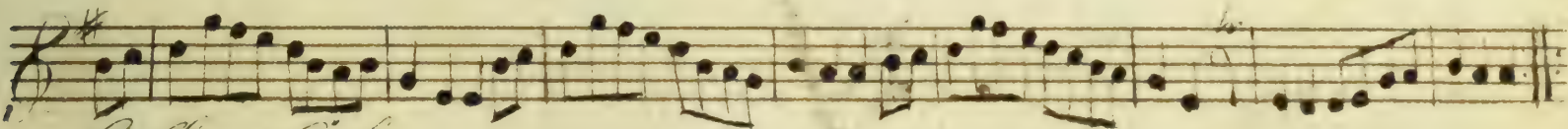
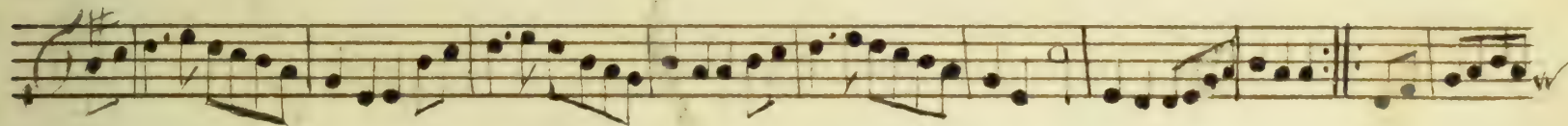
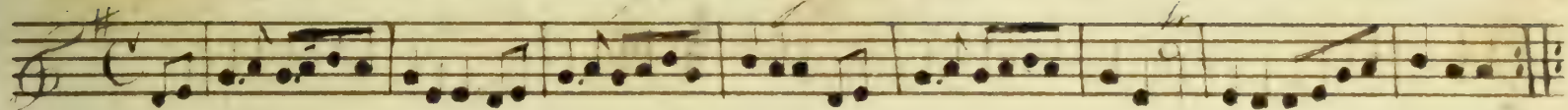


Up to the river

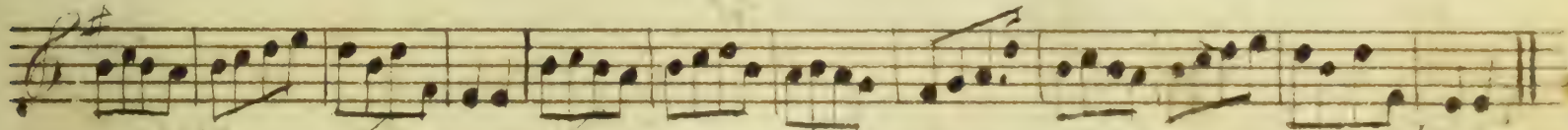
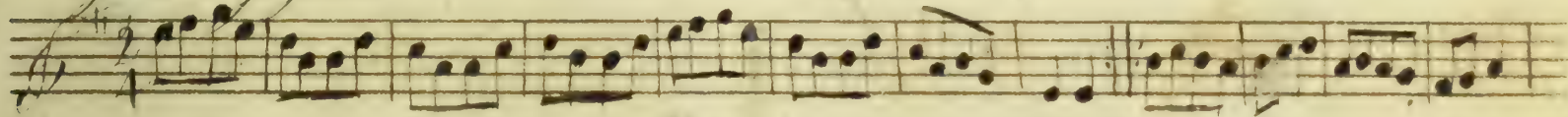


Over the Hills and Far away

53

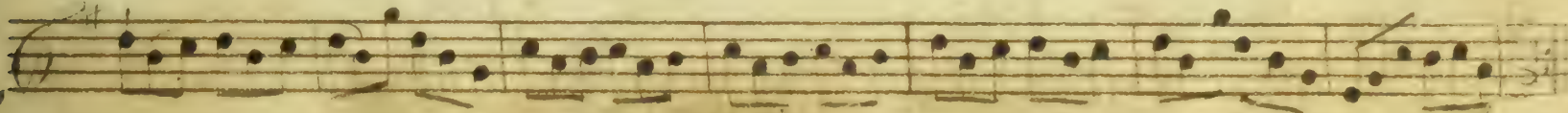
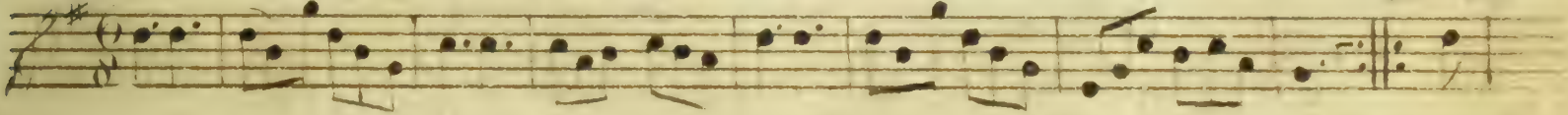


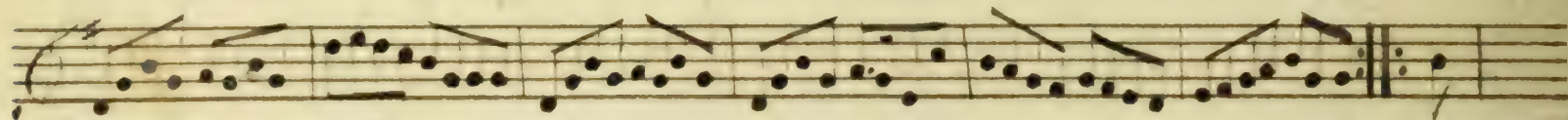
Gallway Girl



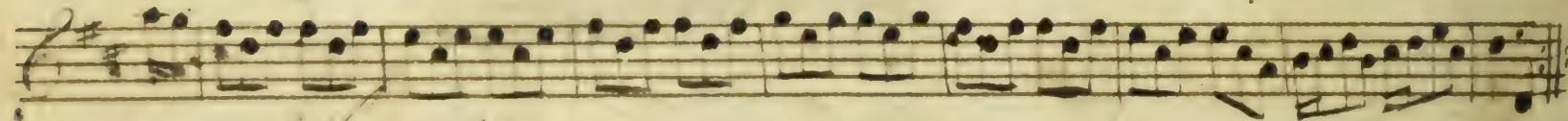
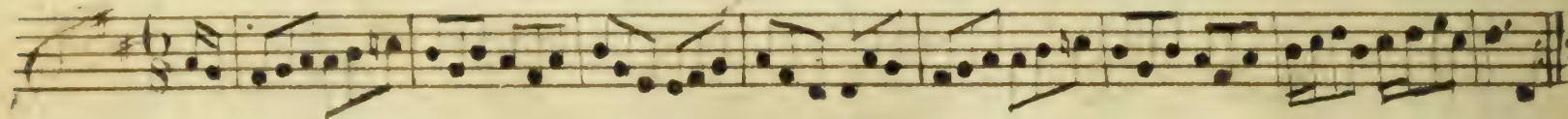
Over what are the matters

Small

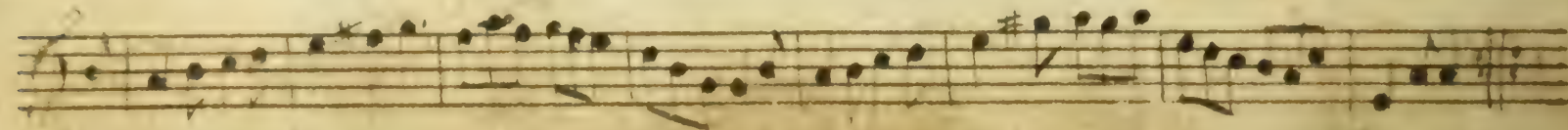
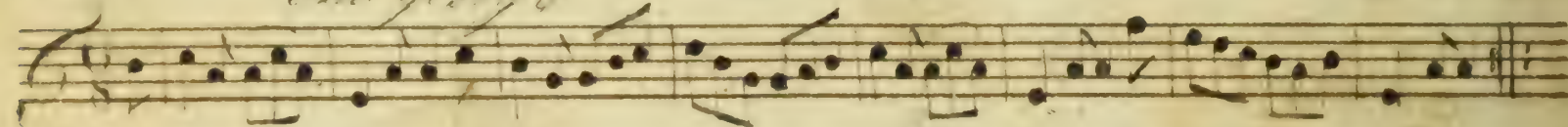




The Miner's Pickaxe



The Jolly

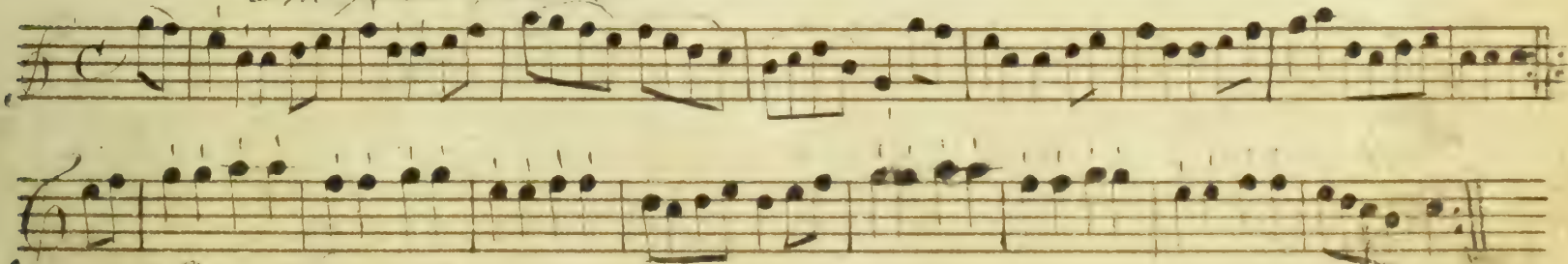


Spica the Plough

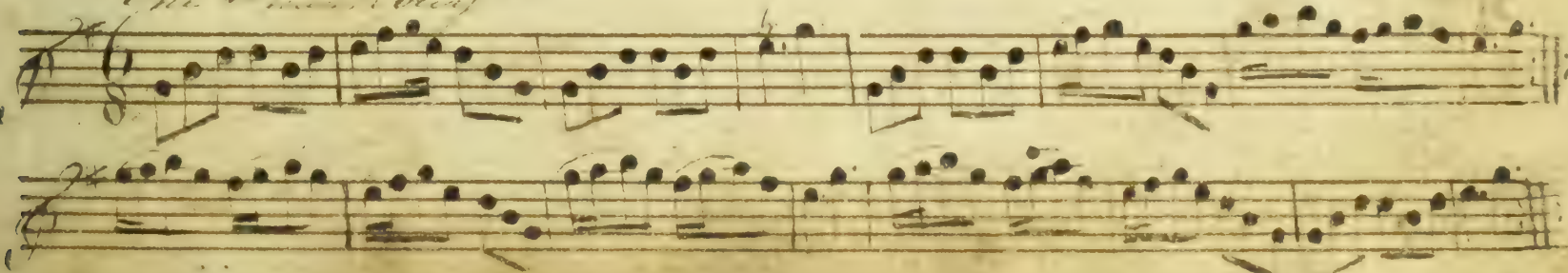
31

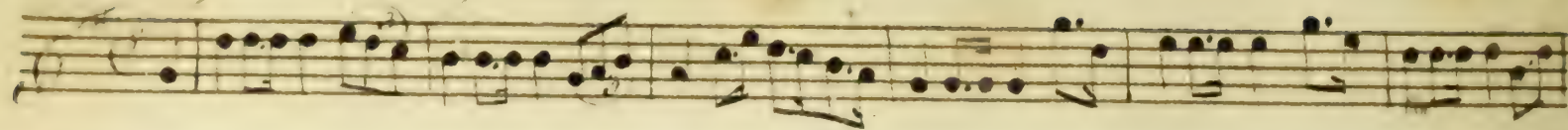
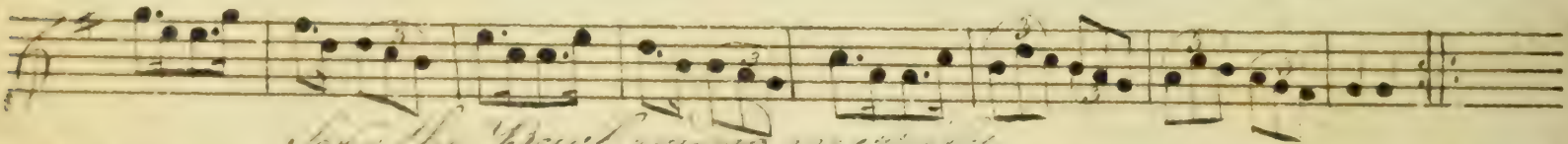
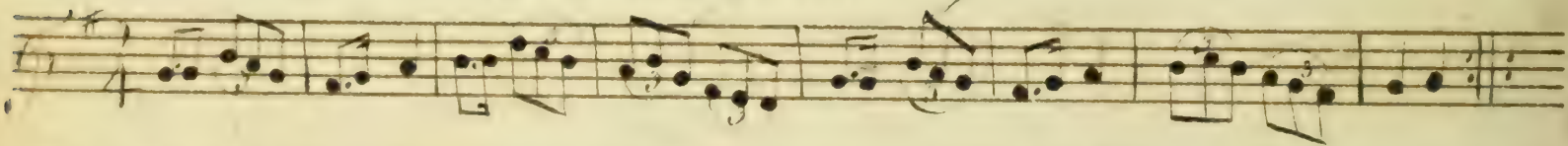
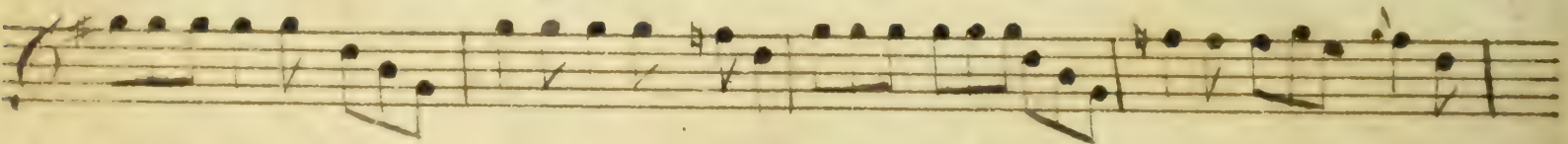
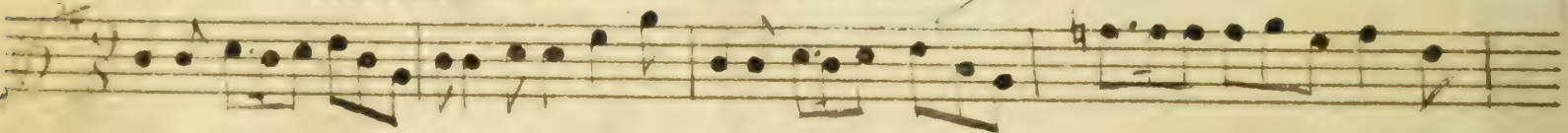


The first of June



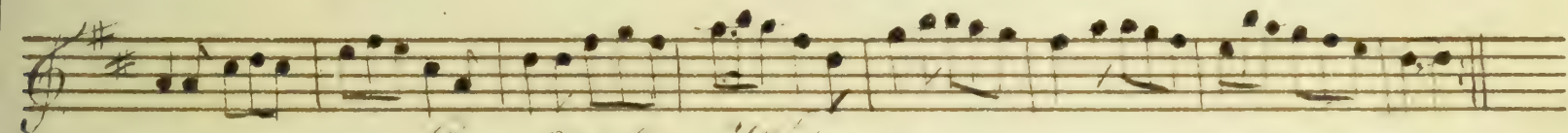
The second of June



Highland Regiment March*The Country Morn'g**Love the Woodbine melody*

The Shipwreck

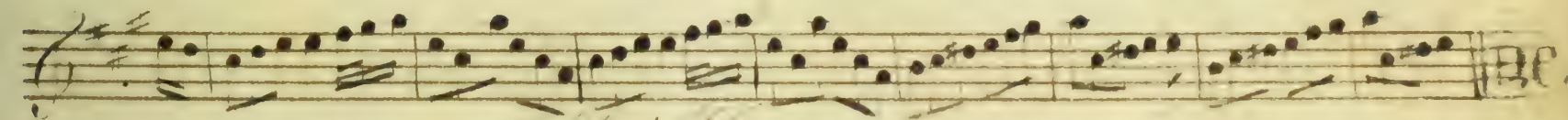
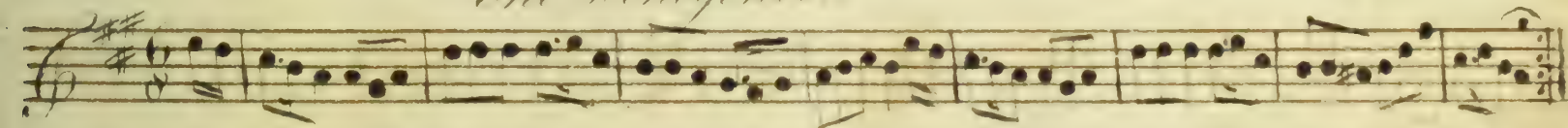
21



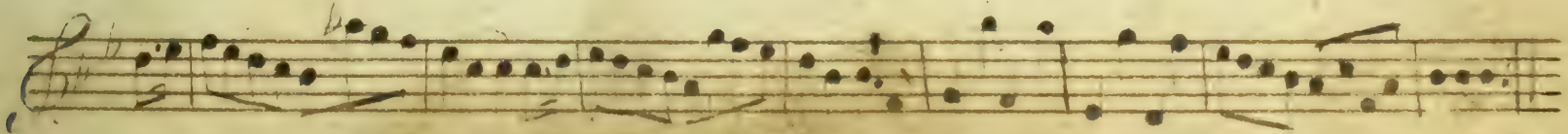
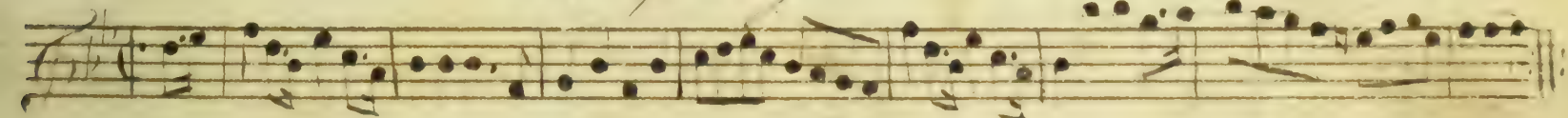
Lucy Salisbury Whim



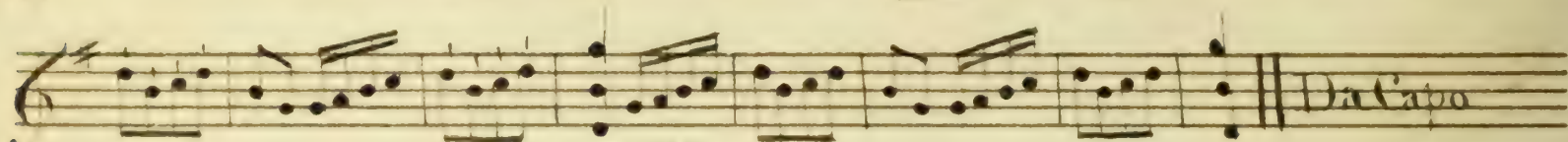
The Wrenge Hen



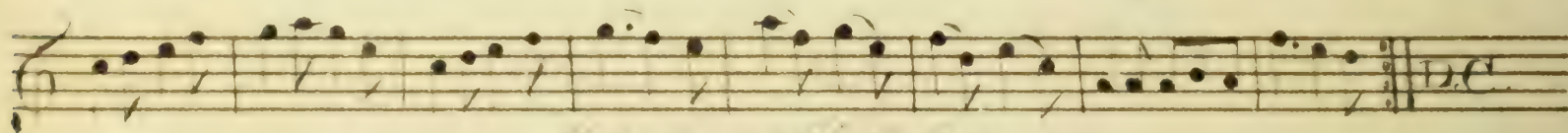
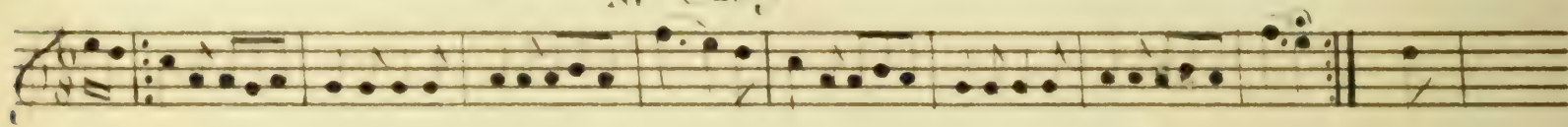
Whitely's Song



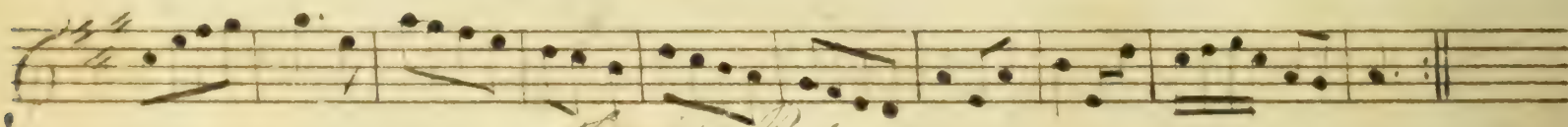
La Belle Jeannette



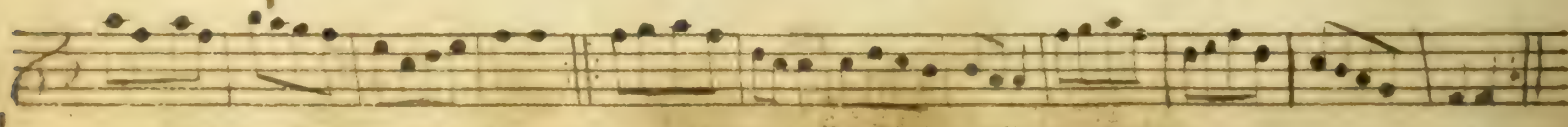
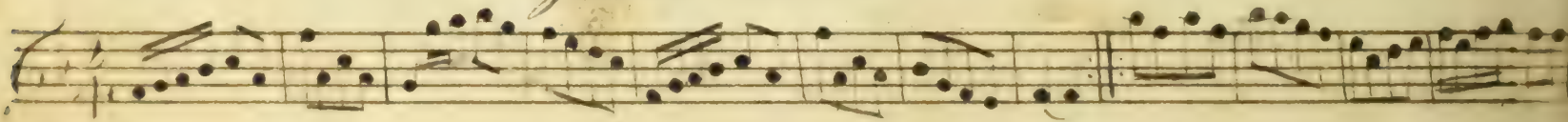
M^{rs} Casey



Heptachord's Delight



James Roberts



Harlequin Gambols

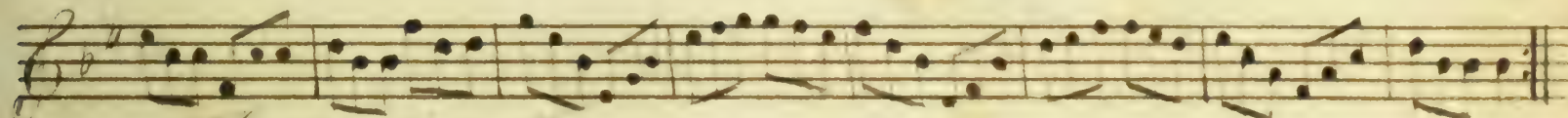
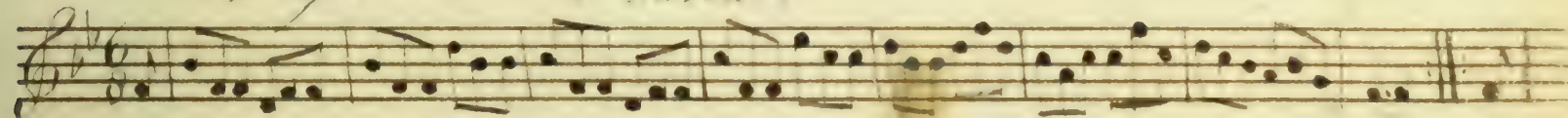
39



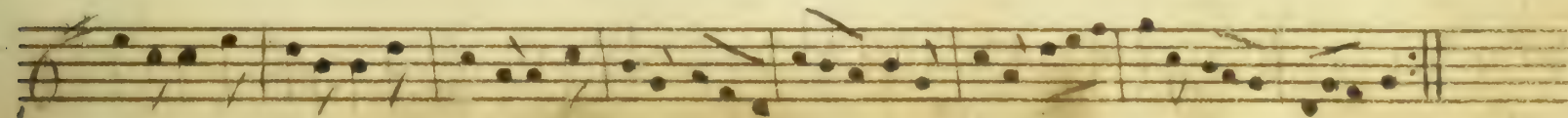
Three new dances



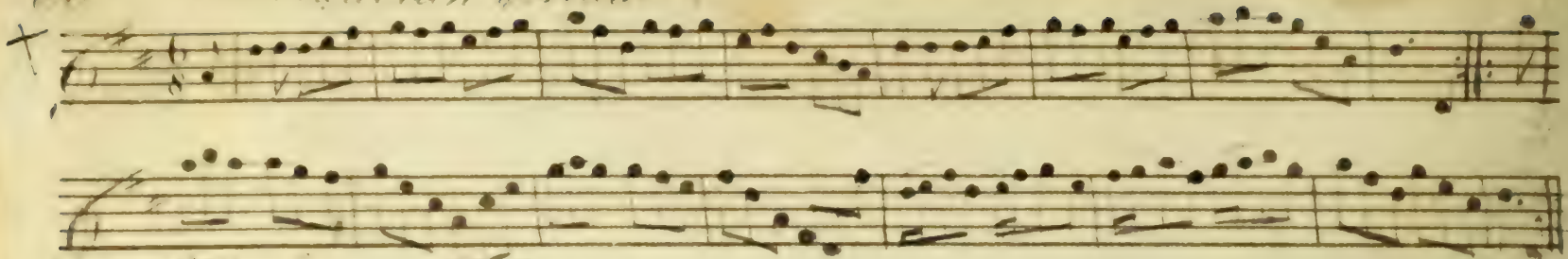
The Grand Dutch Dance



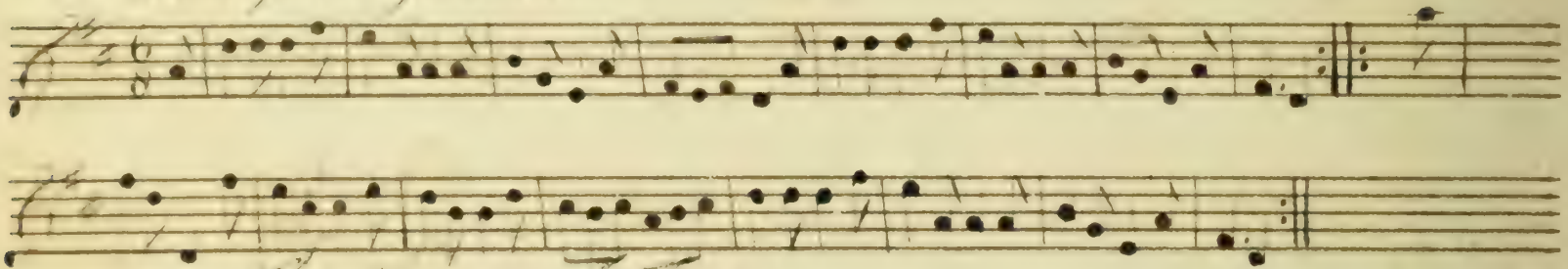
The speaking figure



(61) The Chaconne Waltz



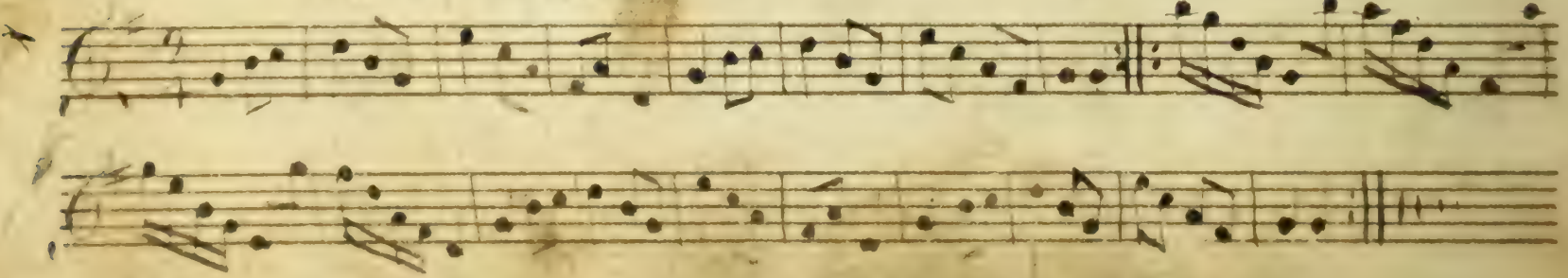
Waltzquien Galop



The Bohemian Fantasy

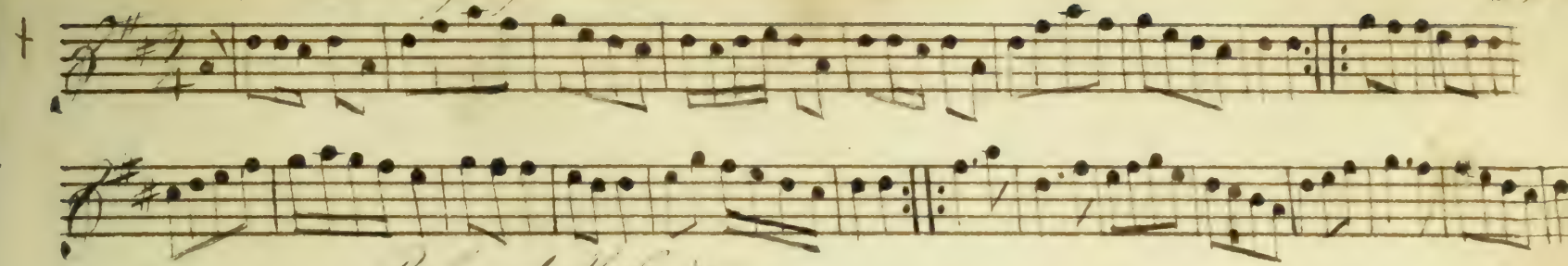


The Bohemian Fantasy

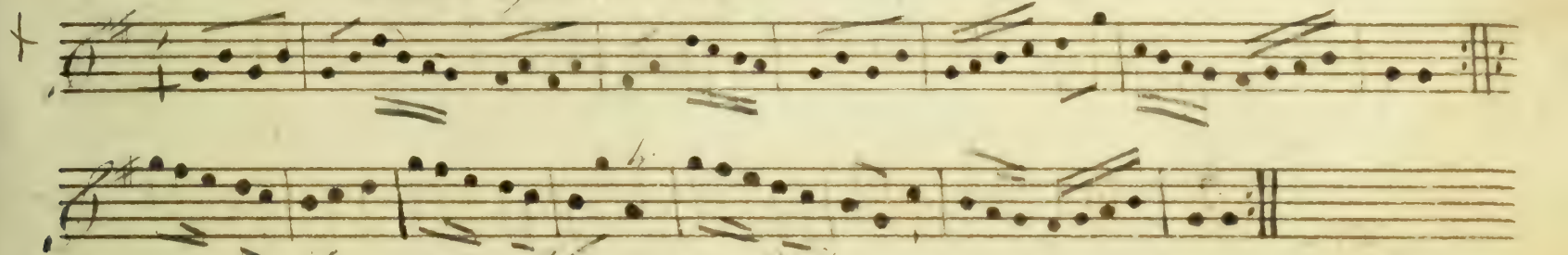


Allegro Vivace

61



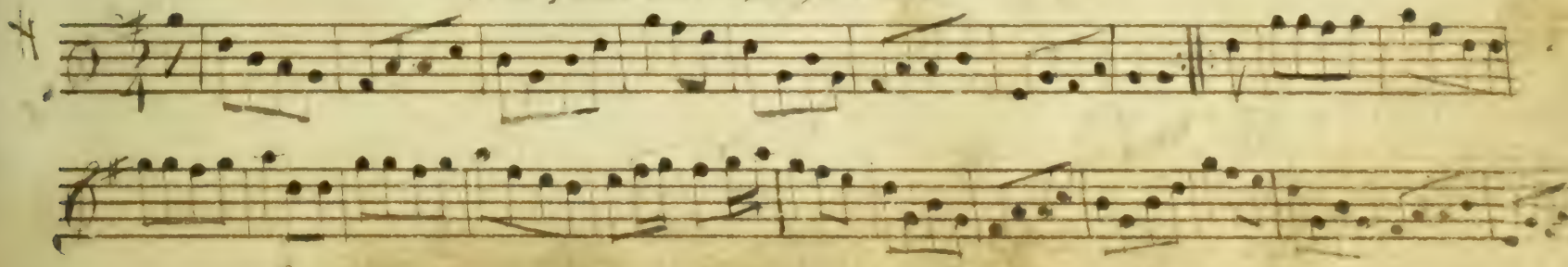
And. of Solo

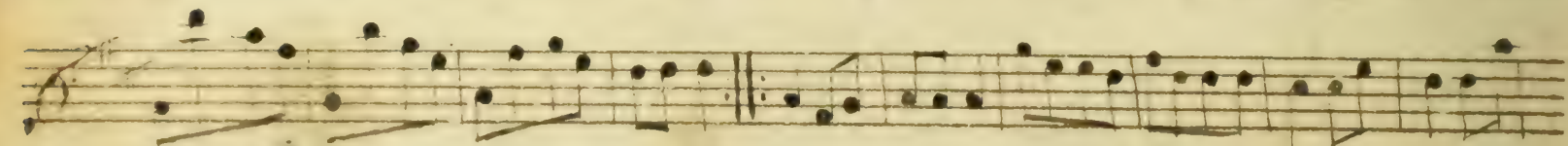
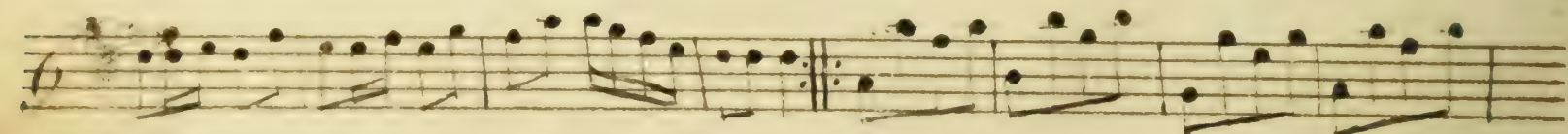
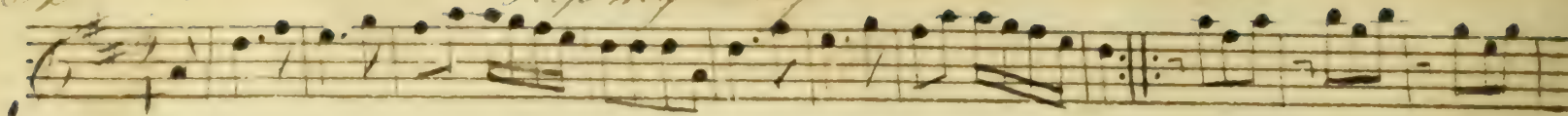
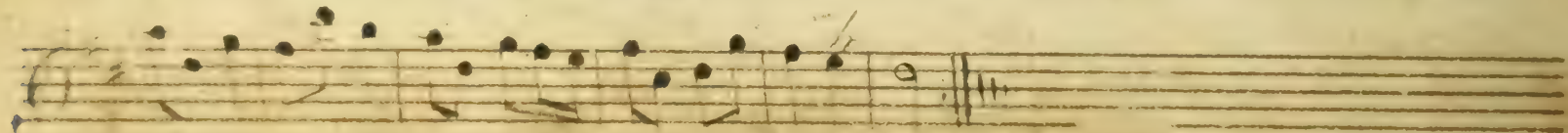
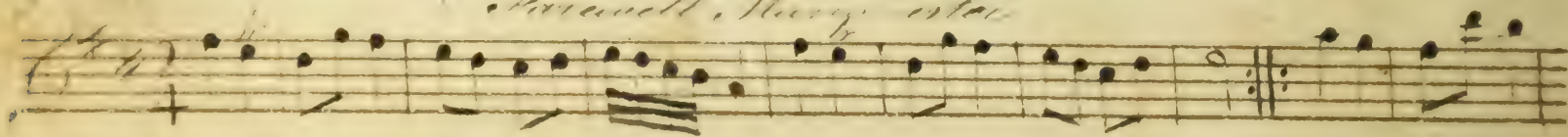


Chordal Organ



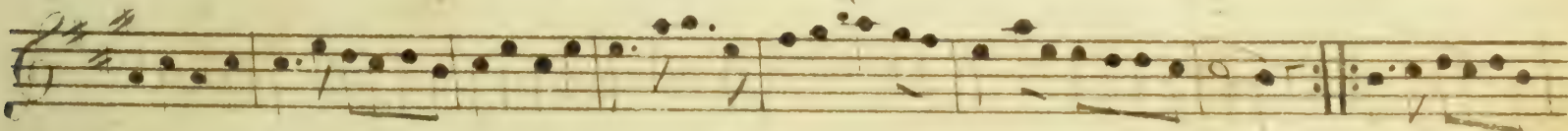
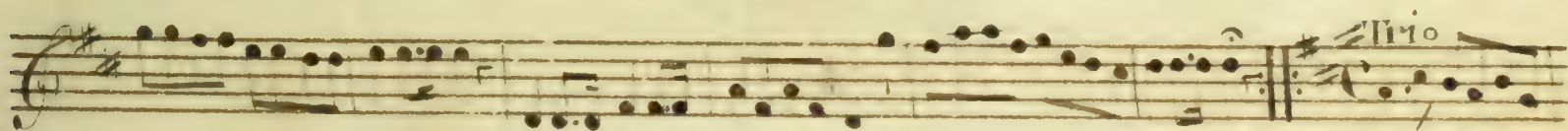
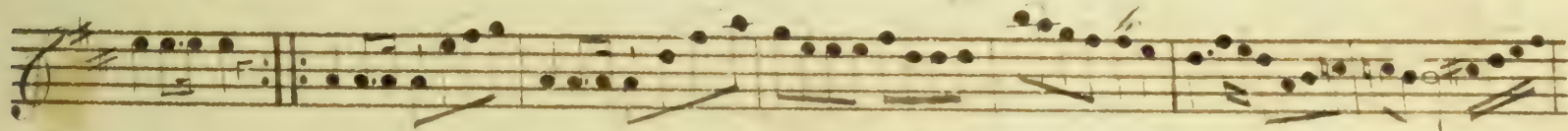
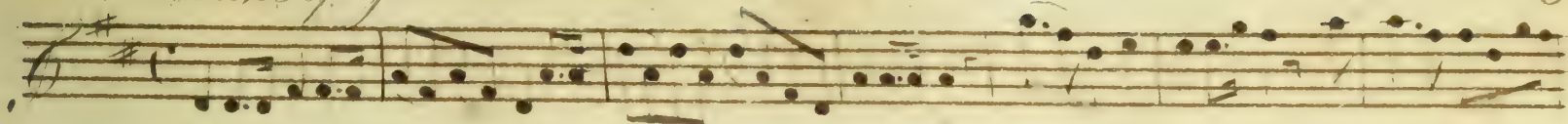
And. about the same



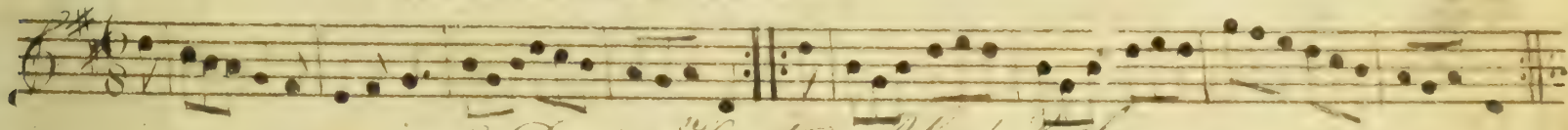
Keep my Lady*Præcetto, Mary, etc.*

Duke of York's March

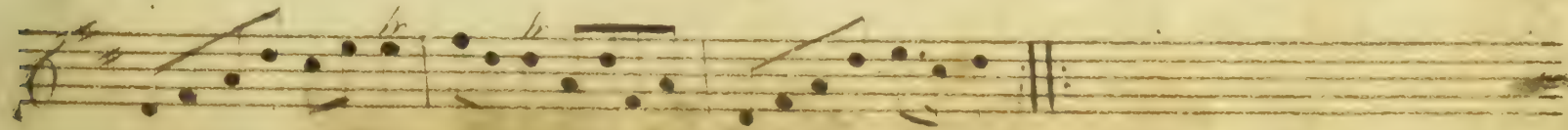
63



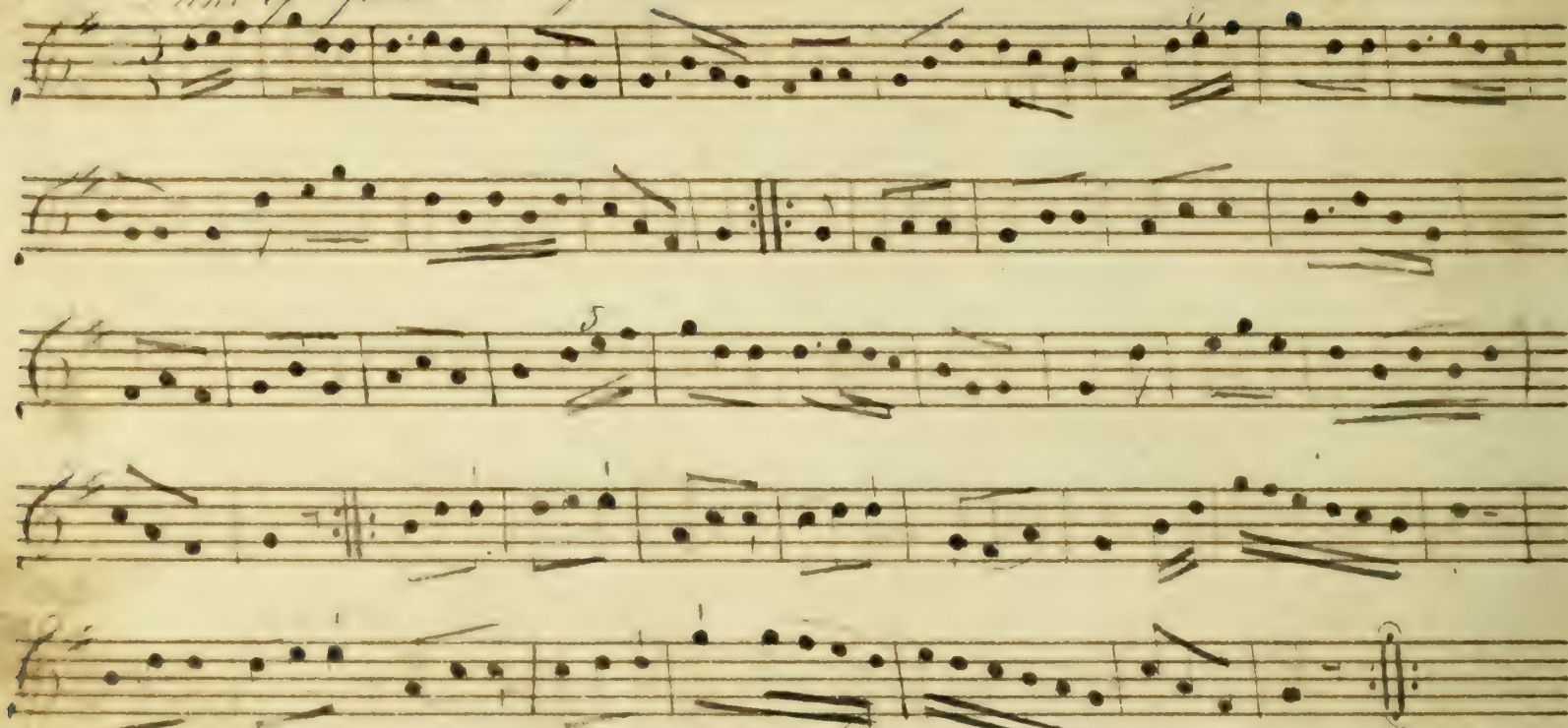
Moll in the Wood



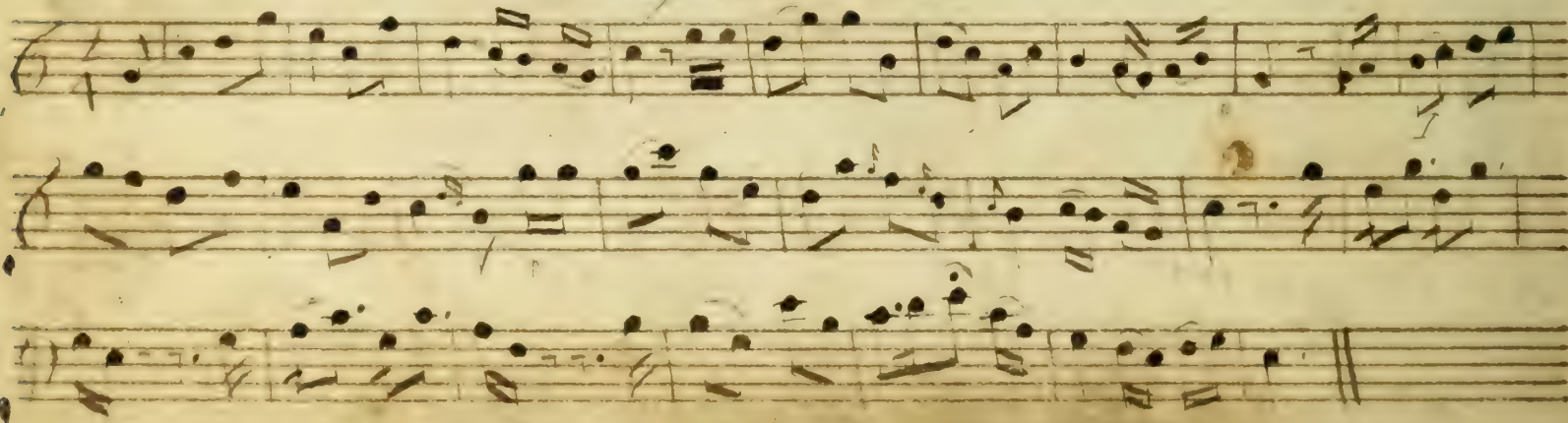
Sir David Hunter's Black Steel



64 *March of York's Troop*

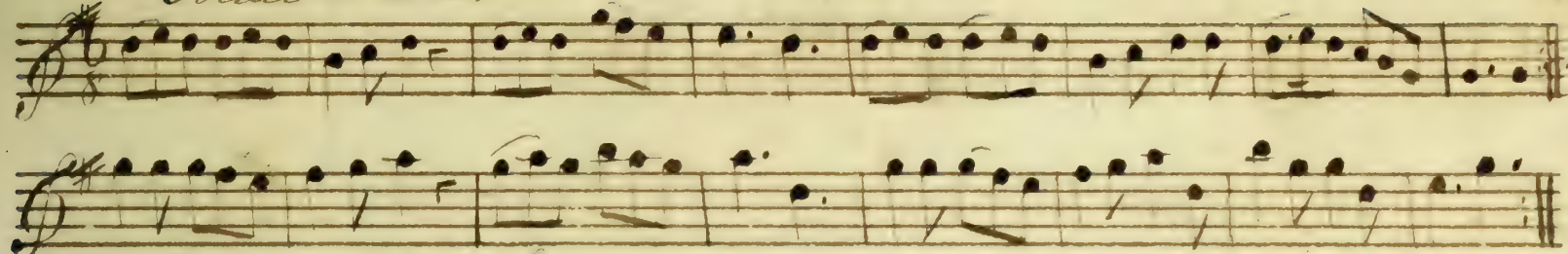


Village on the Water



Social Power

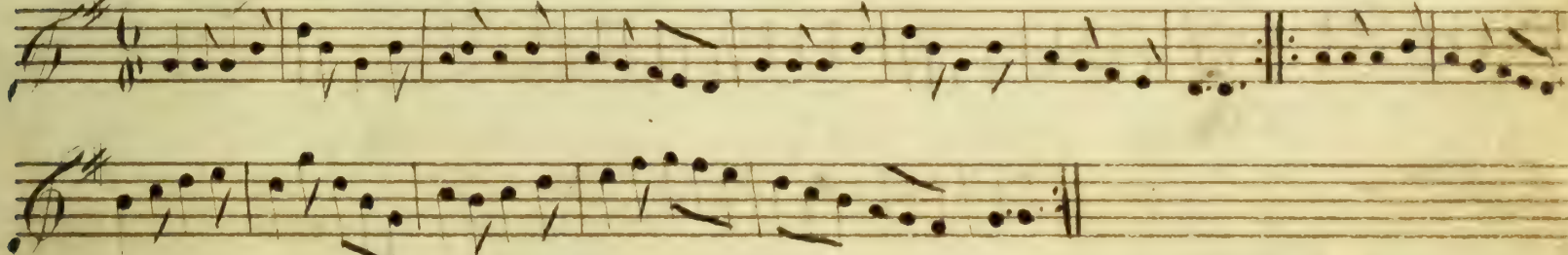
61



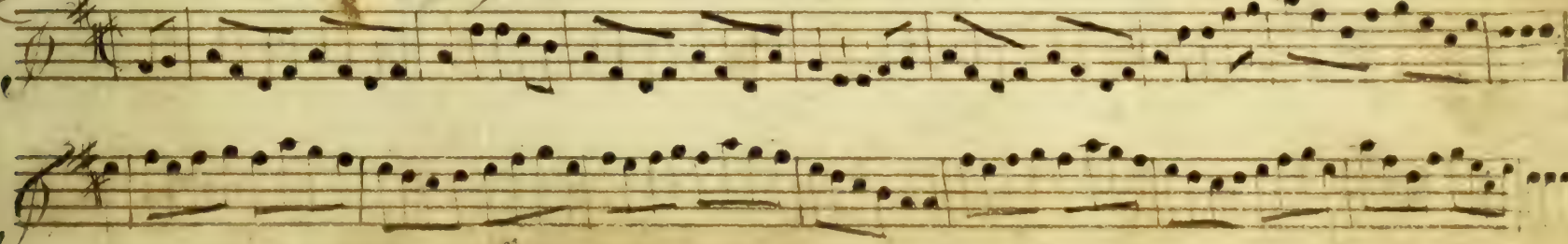
Blunderer's March



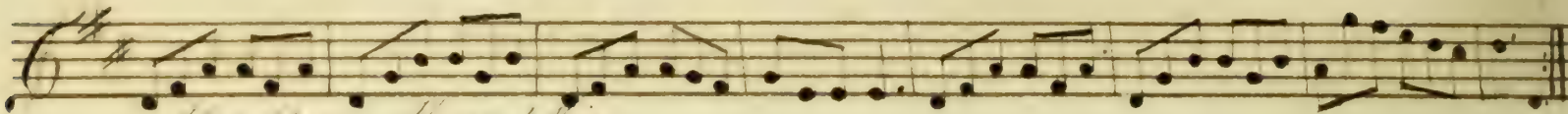
Fancy Dance



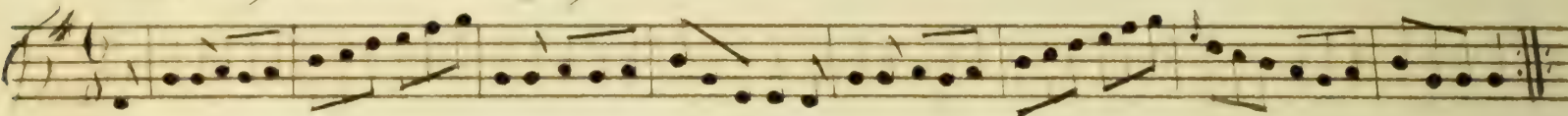
Soldier's Boy



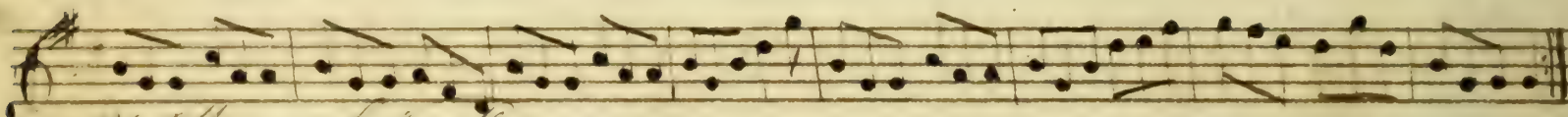
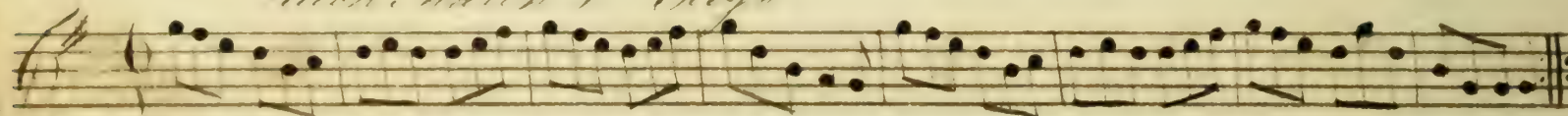
66 Well come quick



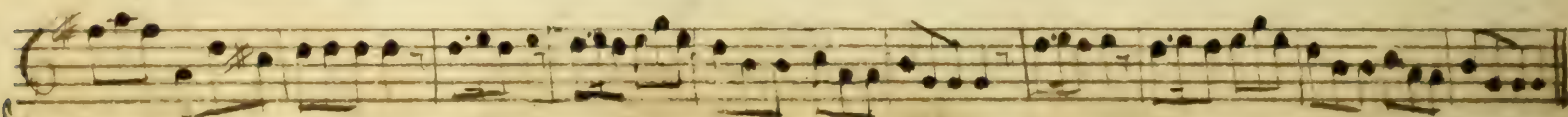
Well come quick



Quick March 1st Regt

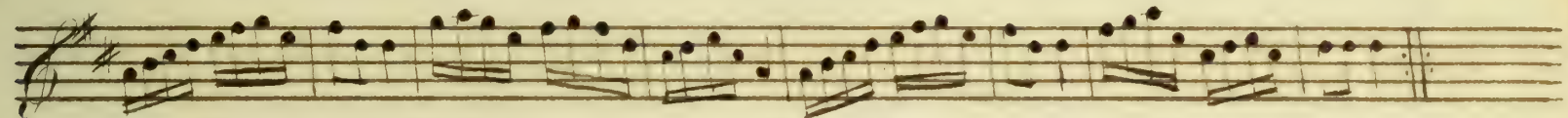
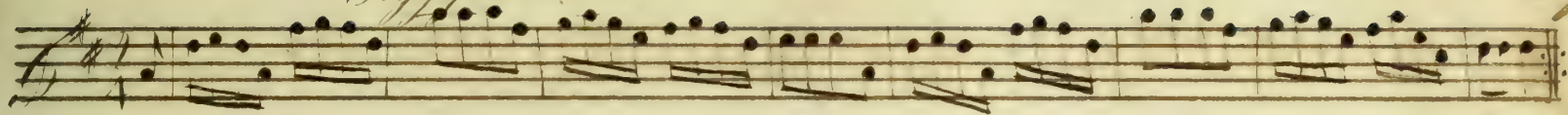


Ye Warwickshire Lads



Peggy Pickens

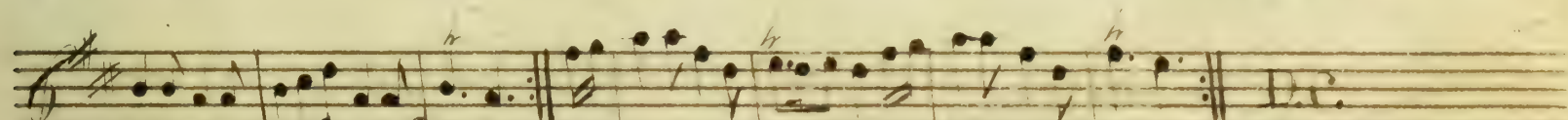
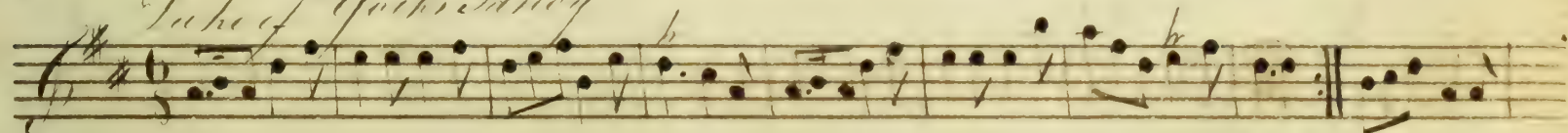
67



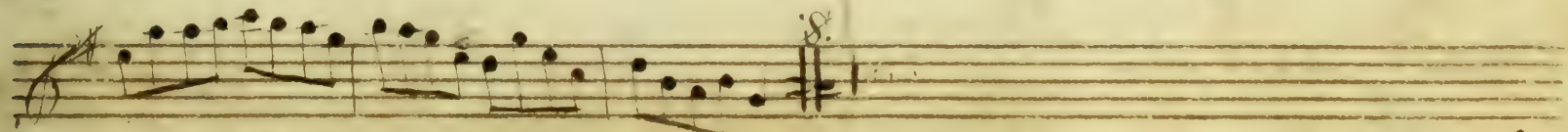
Concertino Malinconico



Dance of York's Tancy



And Not the Dances D.C.



(1) *Waltz of York & Albany*

The tops of Richmond Hill

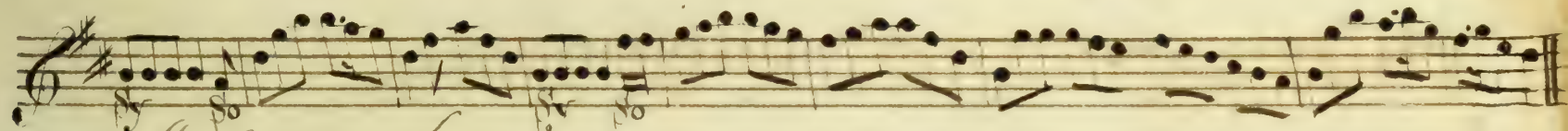
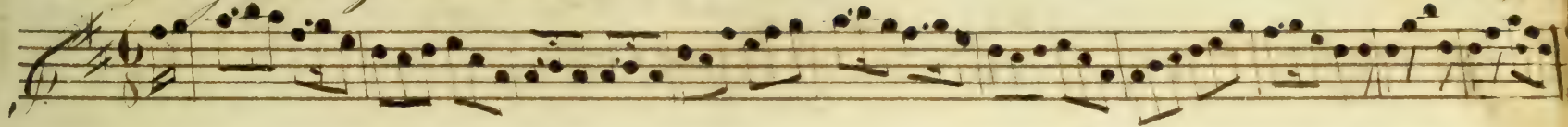
Al! Cal! Sea

Four new songs

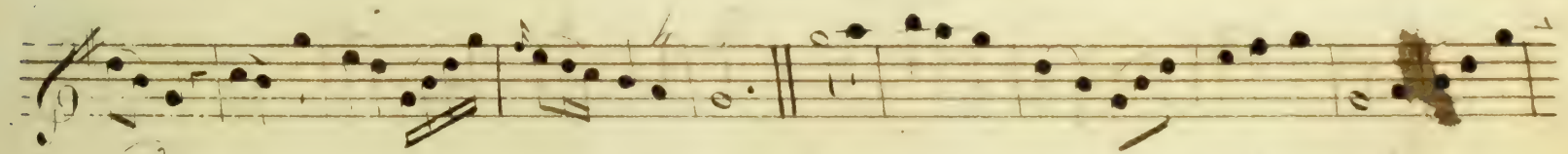
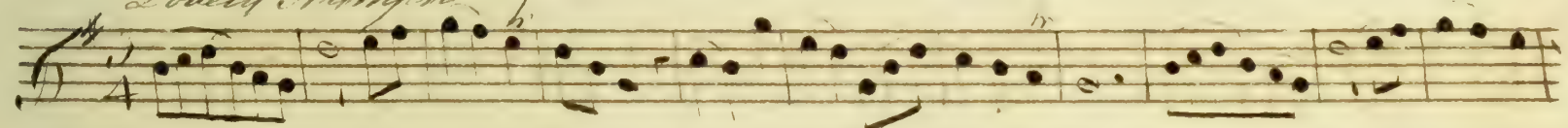
D.C.

The Yolly young Waterman

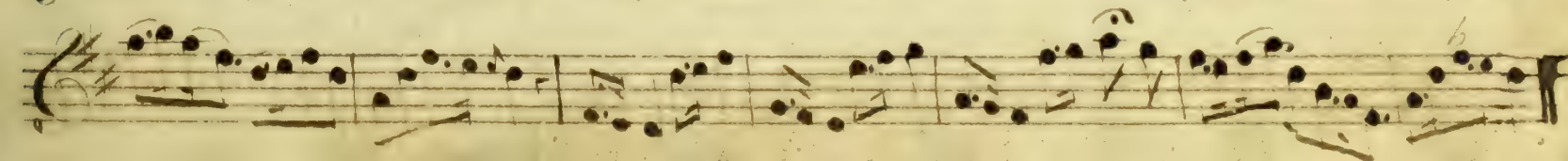
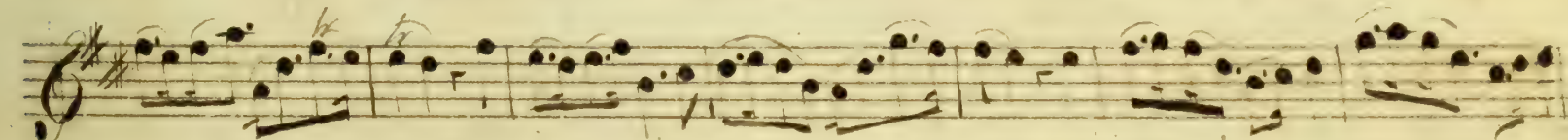
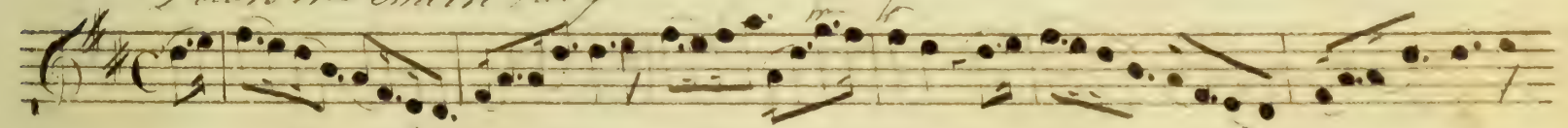
69



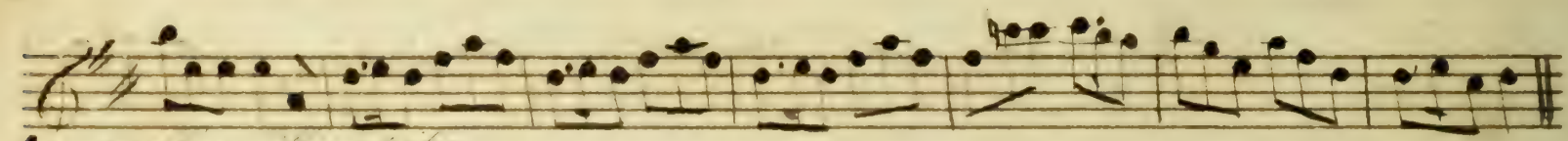
Lovely Nymph



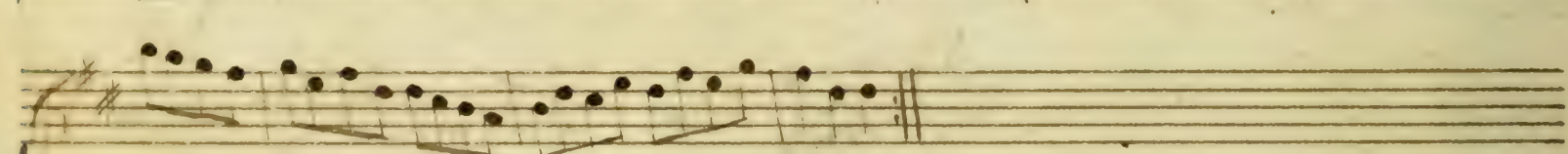
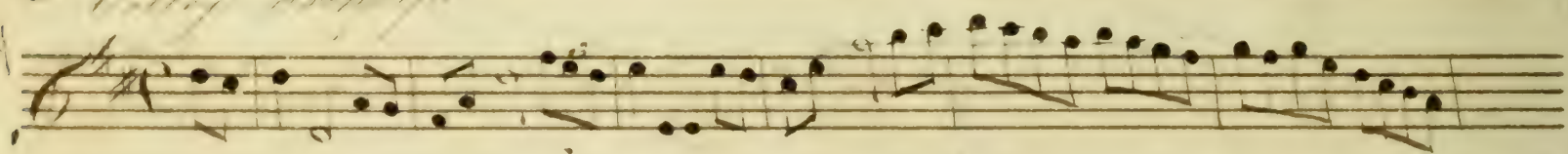
Leave the Broom Vang



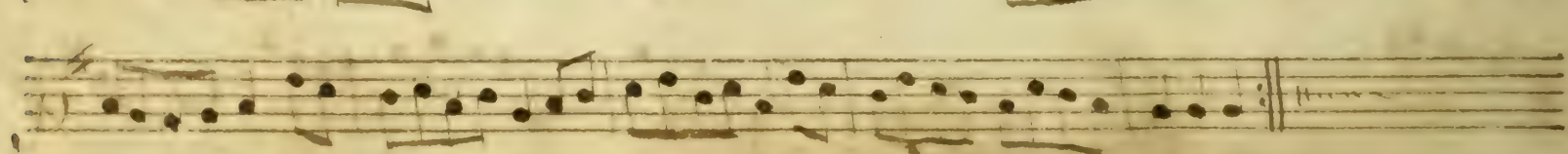
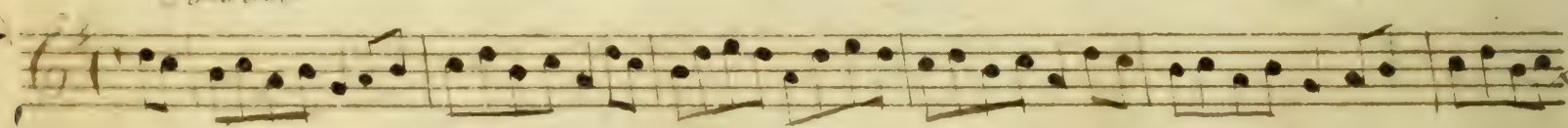
170 Saint Hilary



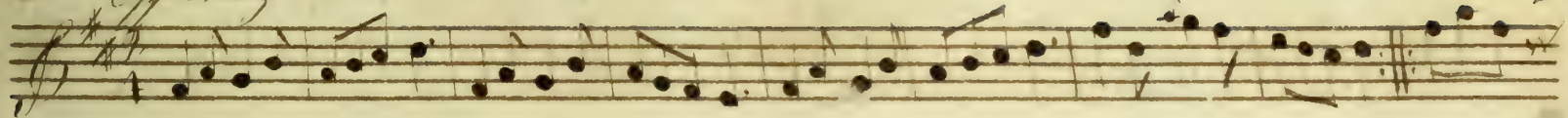
Andante



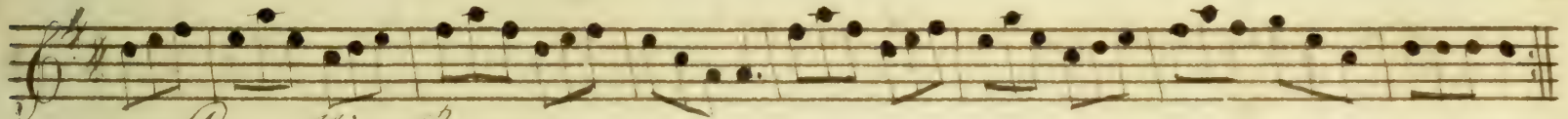
Adagio



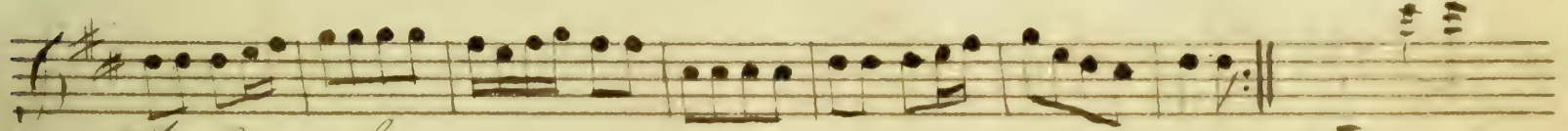
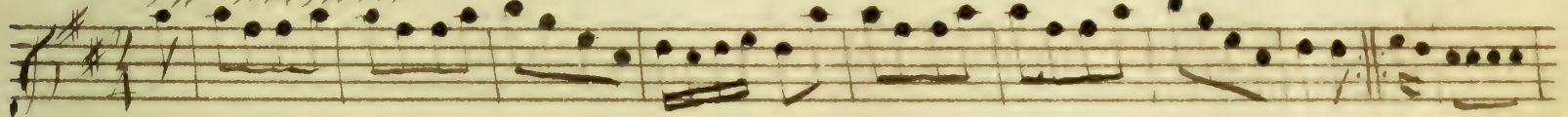
Off she goes



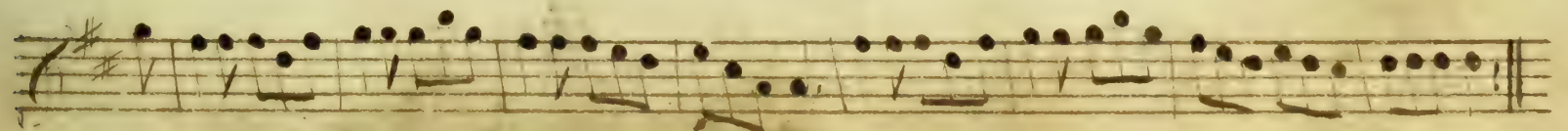
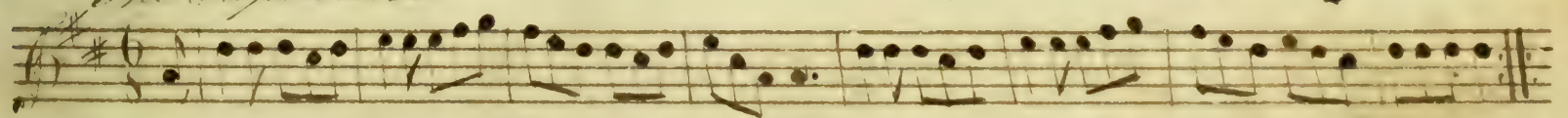
Lady Mary Ramsay

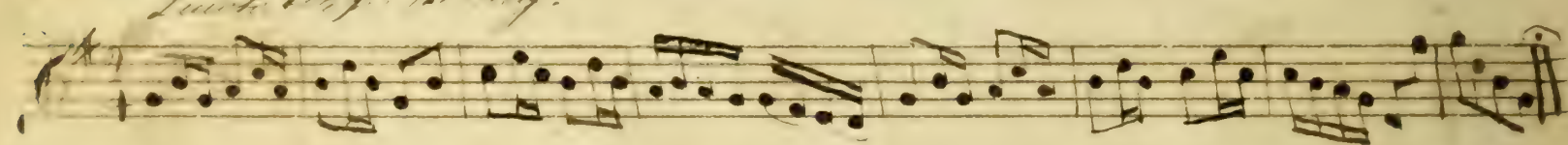
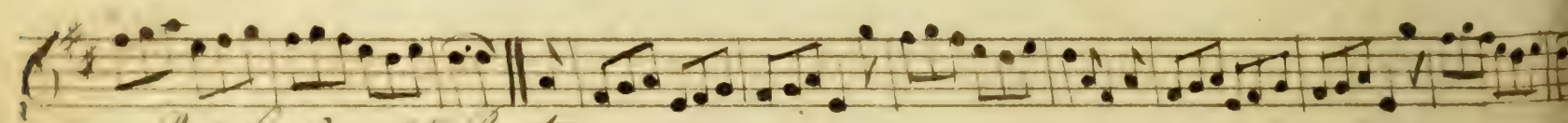
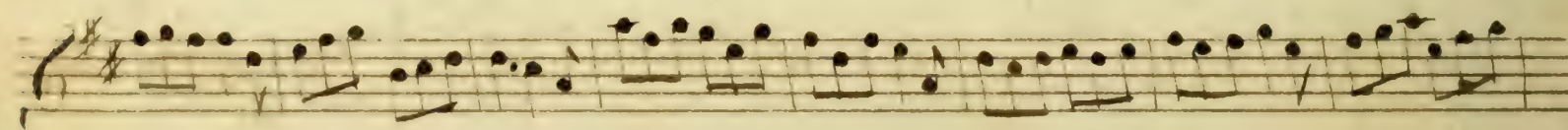
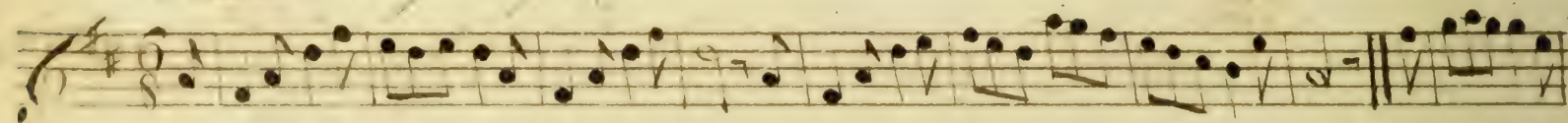


La Rochelle



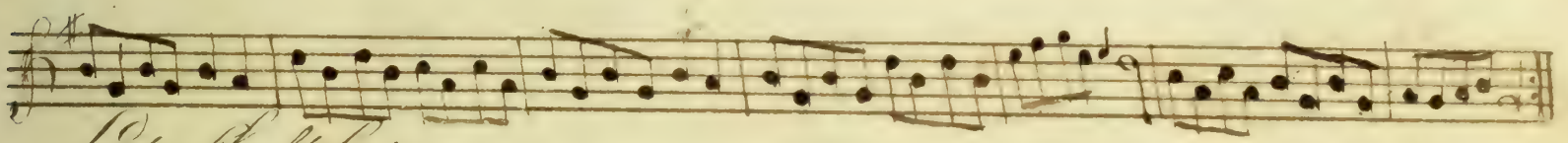
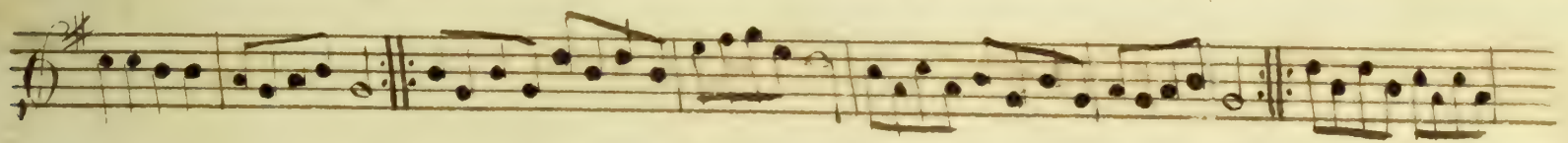
The Capuchin





And. e. l' Opus 11. n. 1

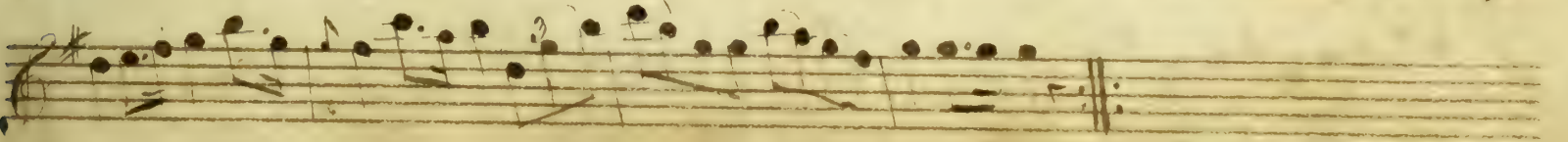
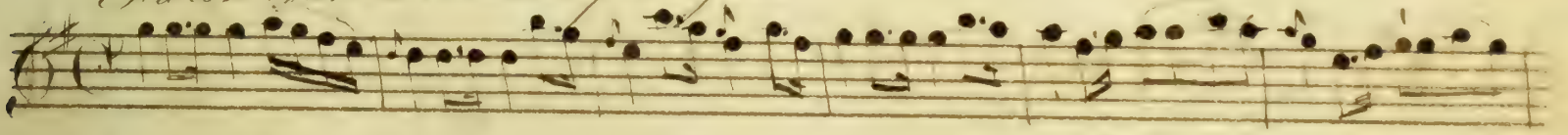
7/3



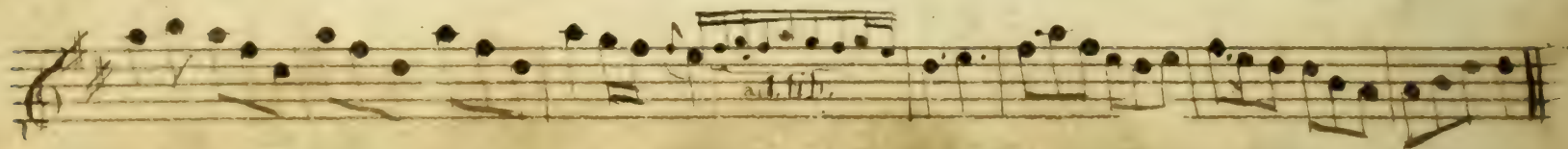
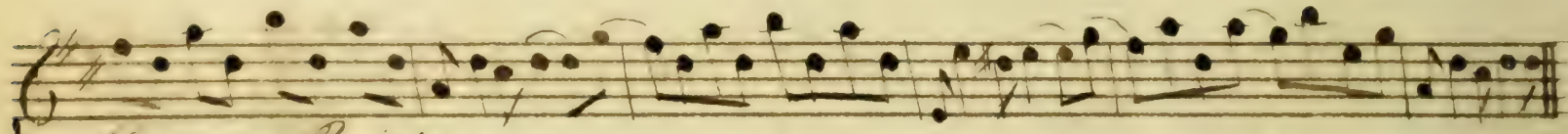
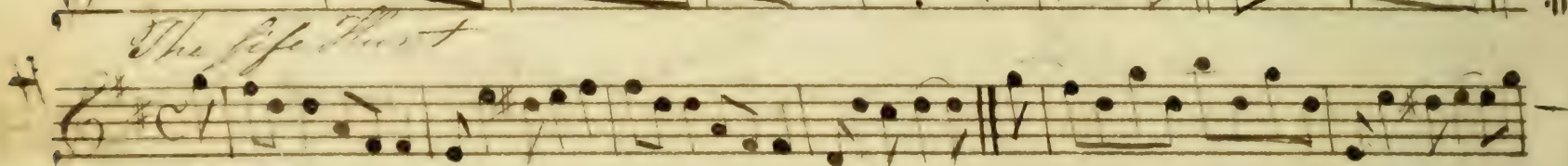
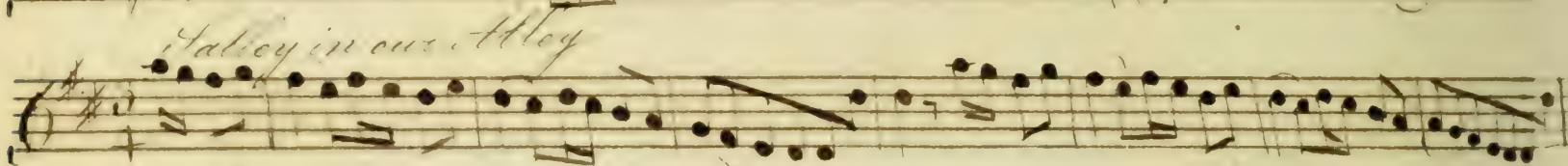
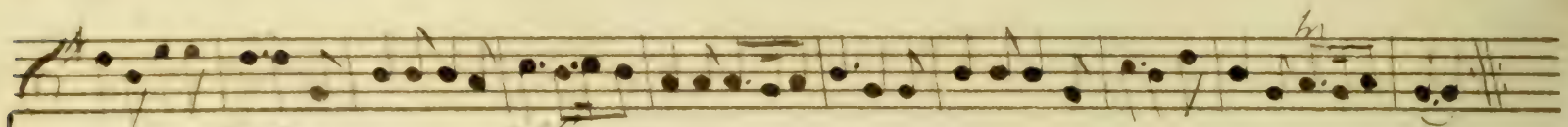
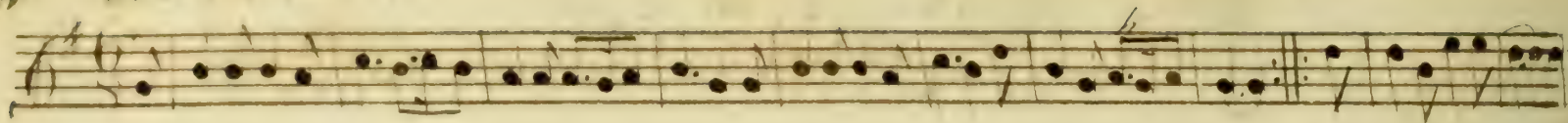
Lady Shaftsbury



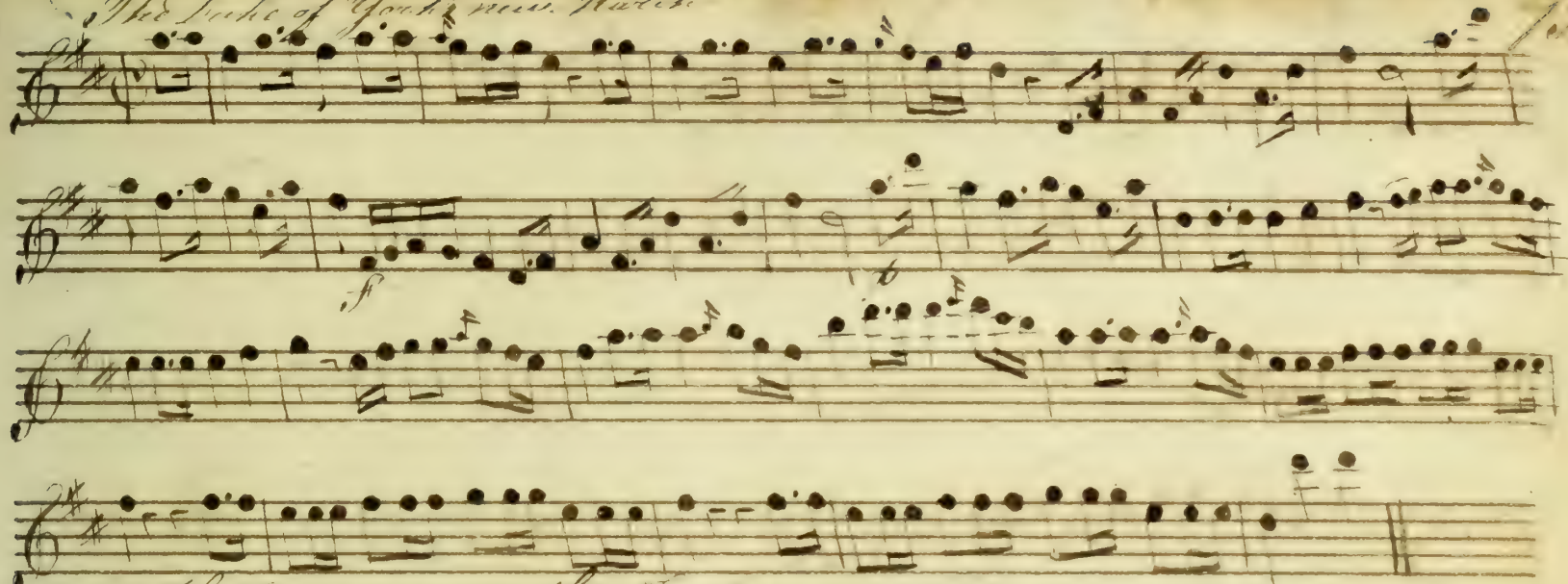
March in the Battle of Prague



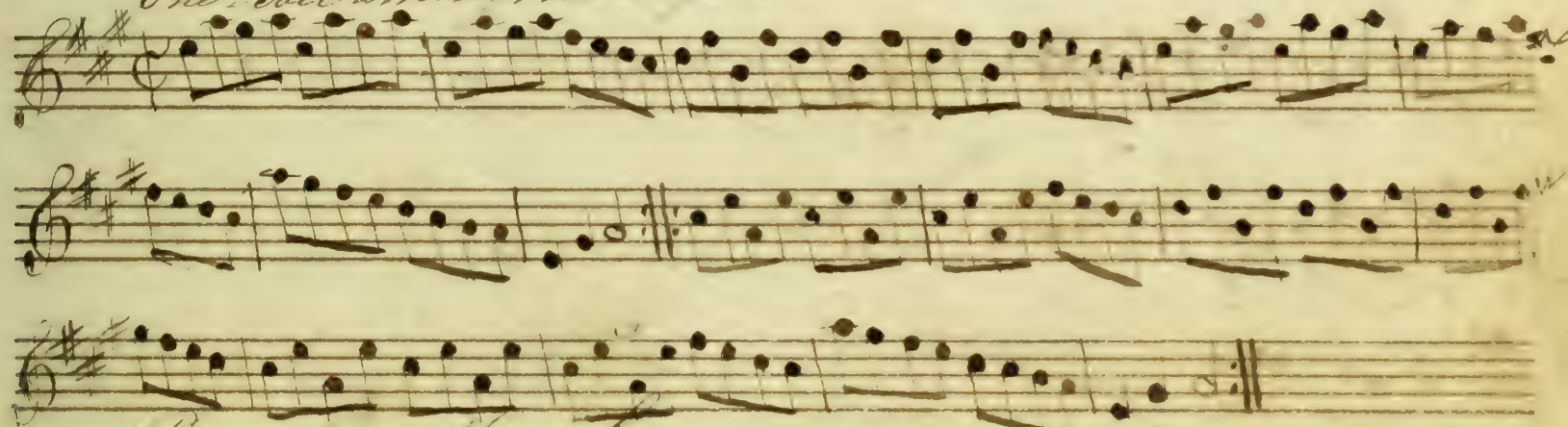
1st. *Waltz*



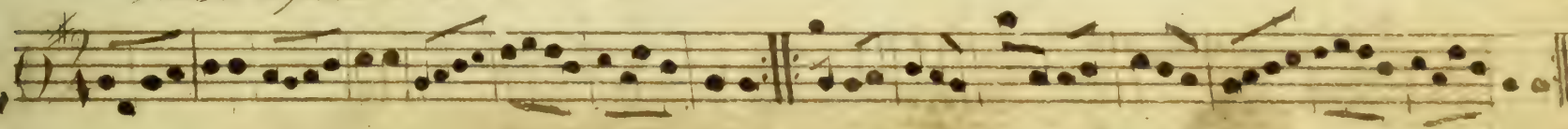
The Duke of York's new March

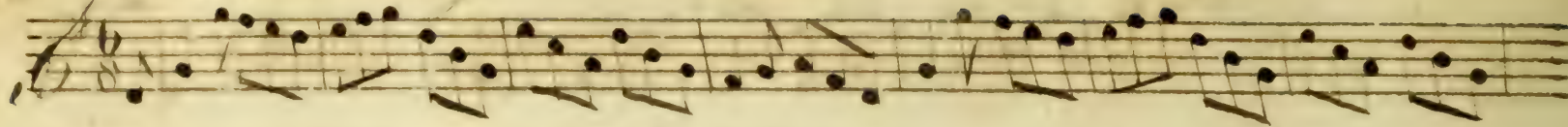


The Devil among the Tans



Pause upon a March

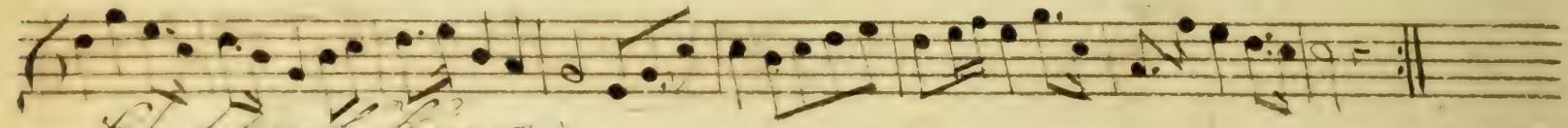




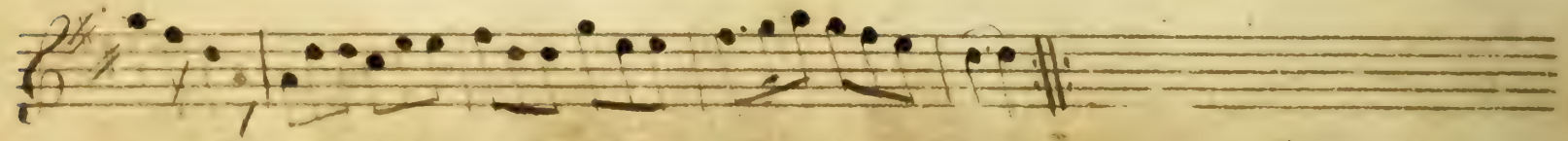
Century Box



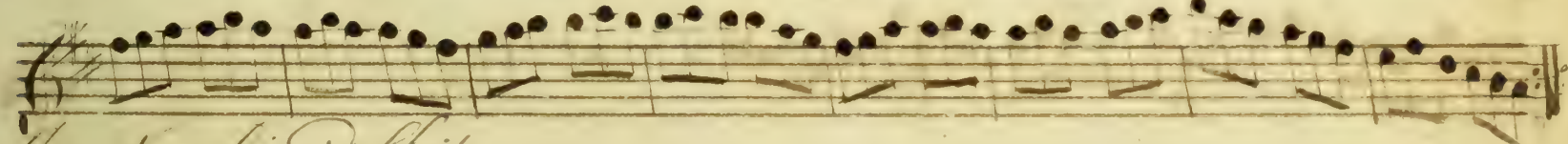
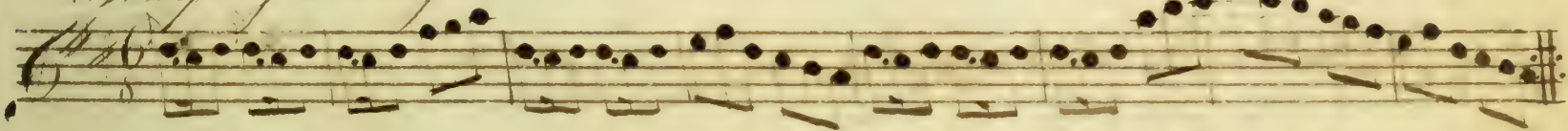
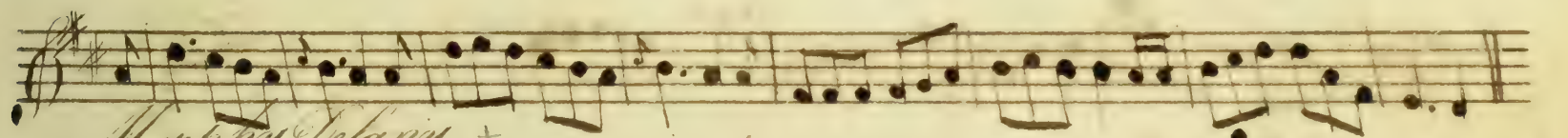
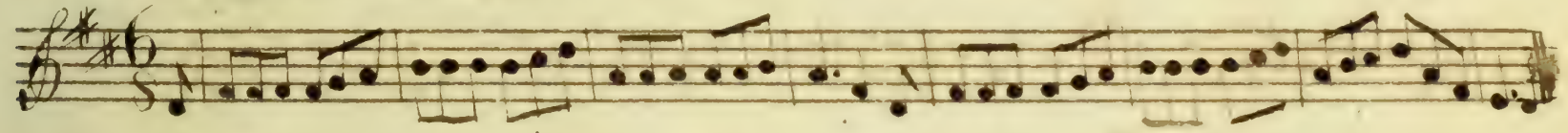
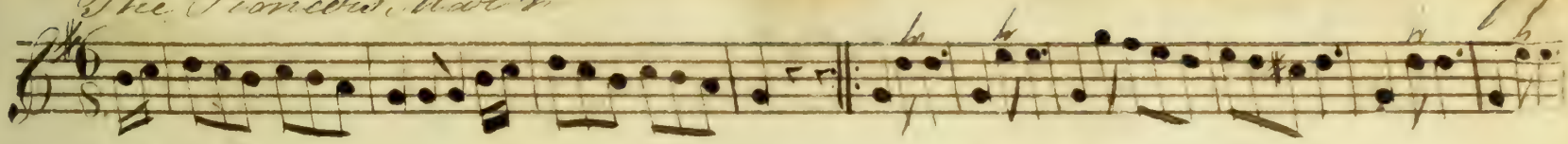
Crazy Jane



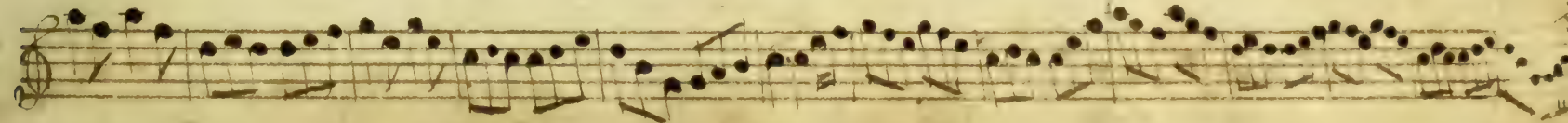
Chapter 4 Kings



The Pioneers March



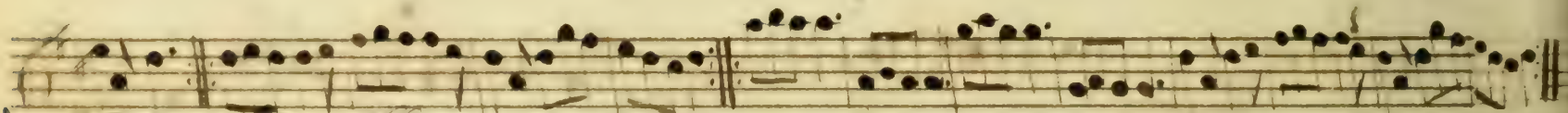
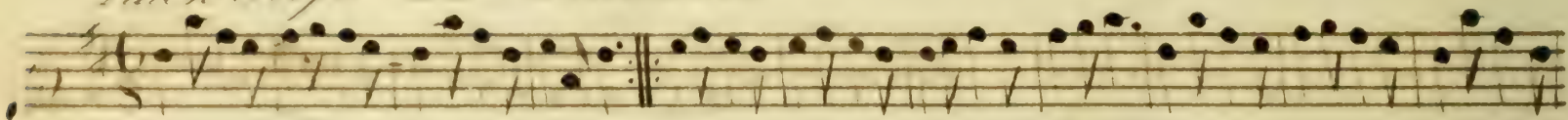
The New Rigg'd Ship



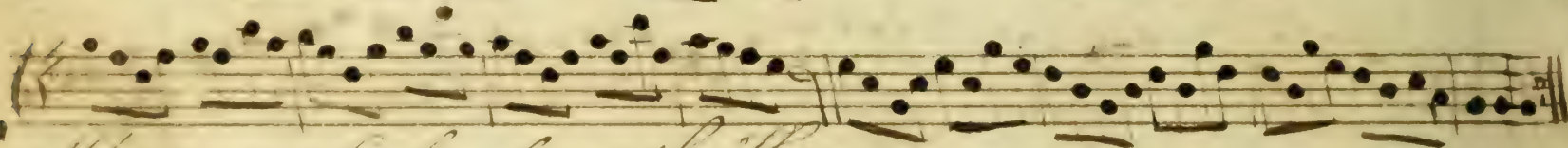
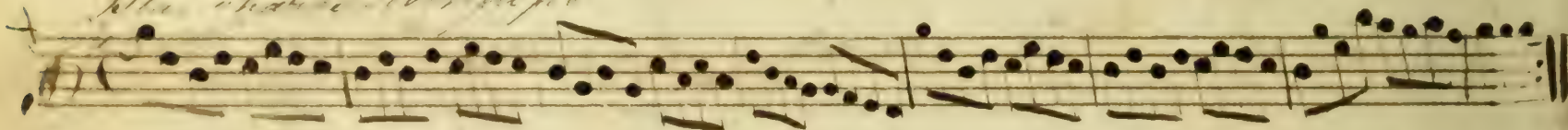
7) Tenor Horn's Hornpipe



Quickstep La Comenace



Blue Charlie Hornpipe



Wendy was tick about the House

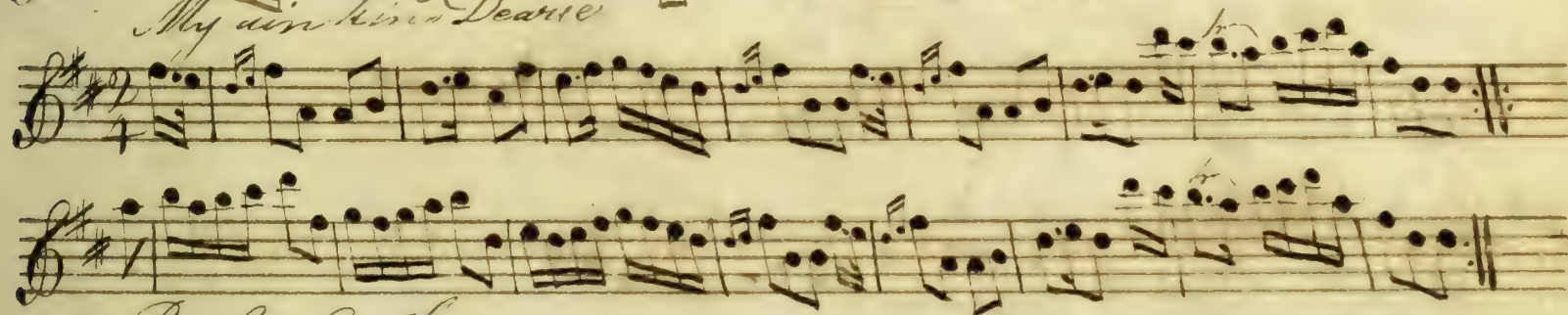


The Caledonian Beauty

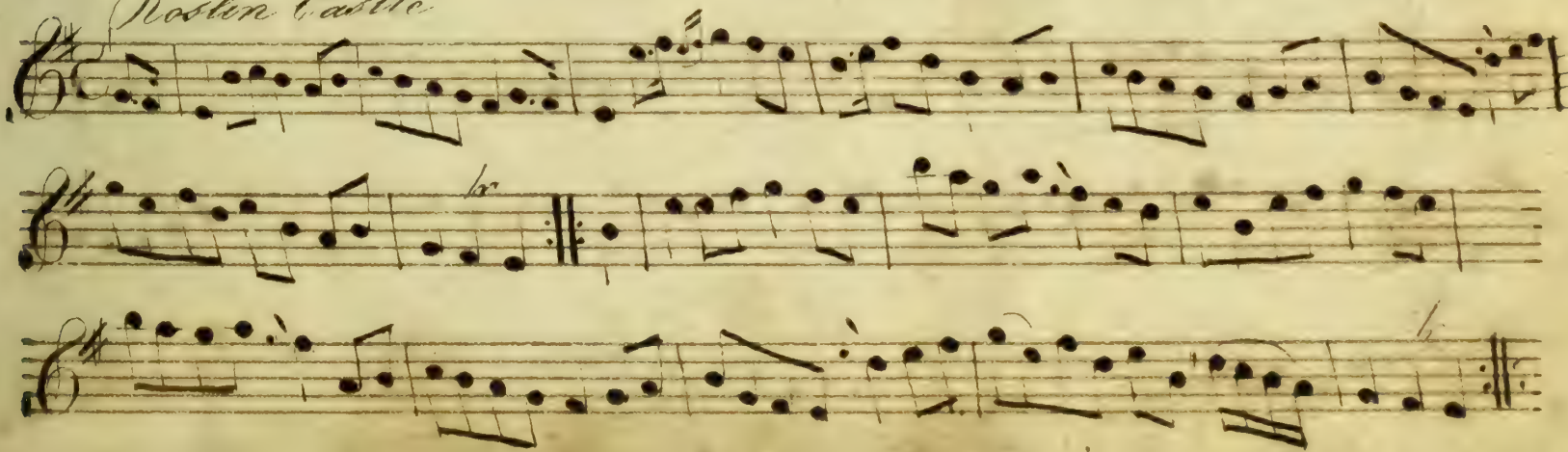
79



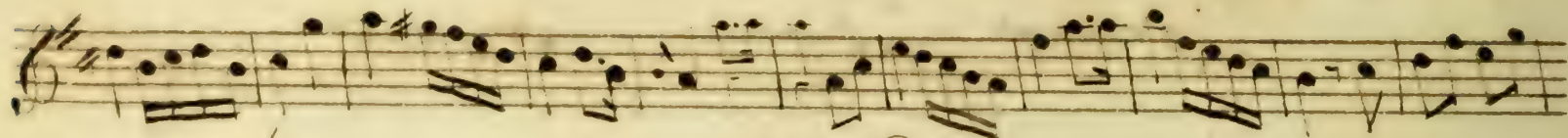
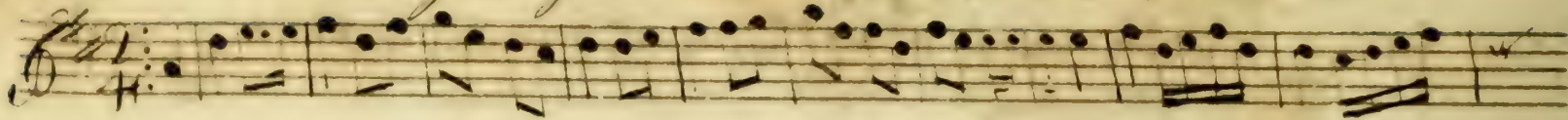
My ain kind Dearie



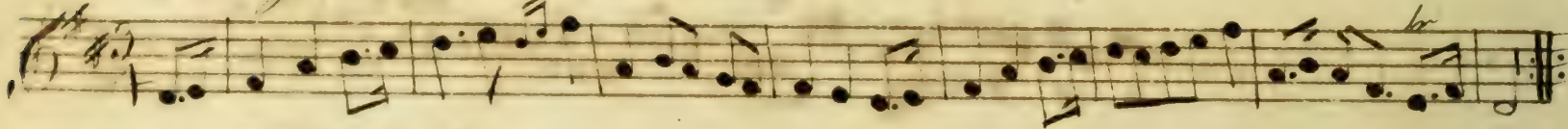
Roslin Castle



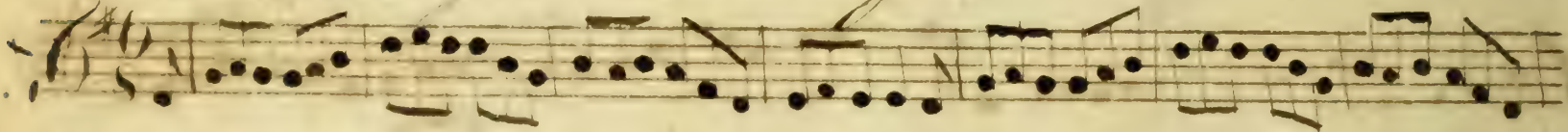
10 The gallies have sailed by the sign



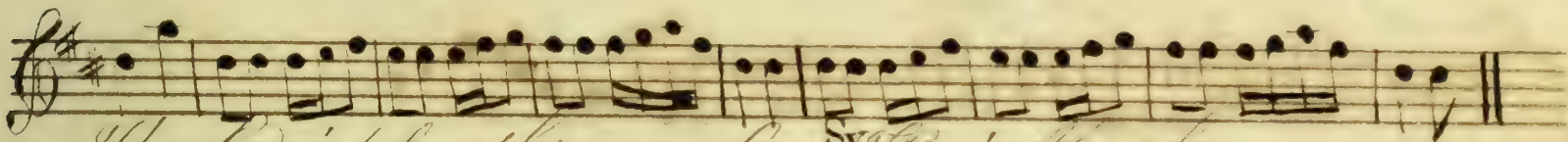
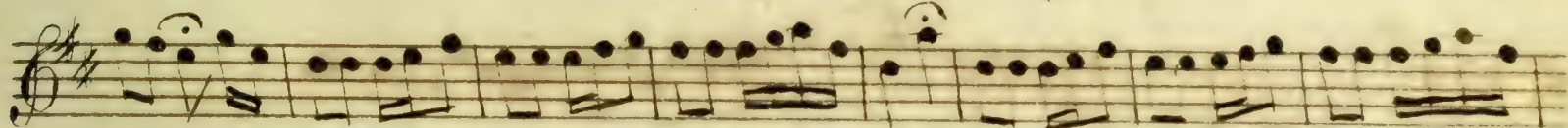
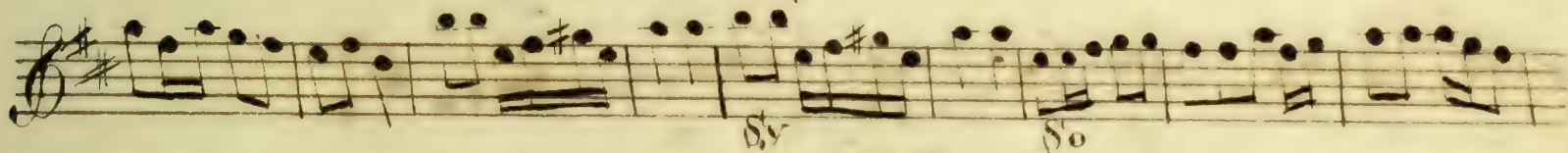
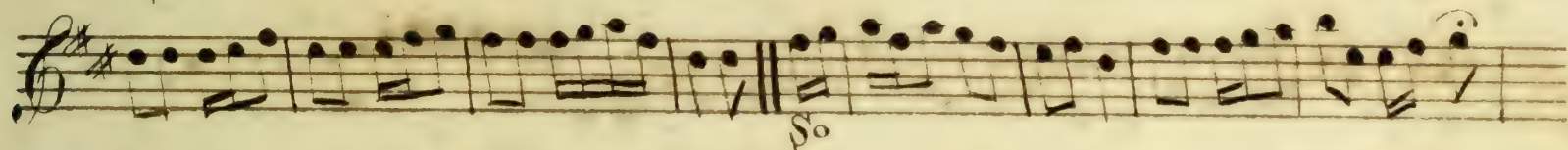
The Yellow hair's Laddie



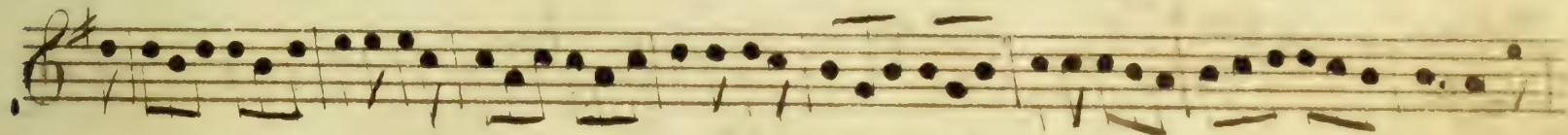
St Patrick's Day in the Mourning



Ramchaundra sung by Mr. Henderson in the Opera of Ramchaundra



The Lady's playing on Gen. Howe's March



The Caledonian Lady

Handwritten musical notation for "The Caledonian Lady". The piece is written on four staves in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff includes a *Cres* (Crescendo) marking. The fourth staff concludes the piece with a double bar line.

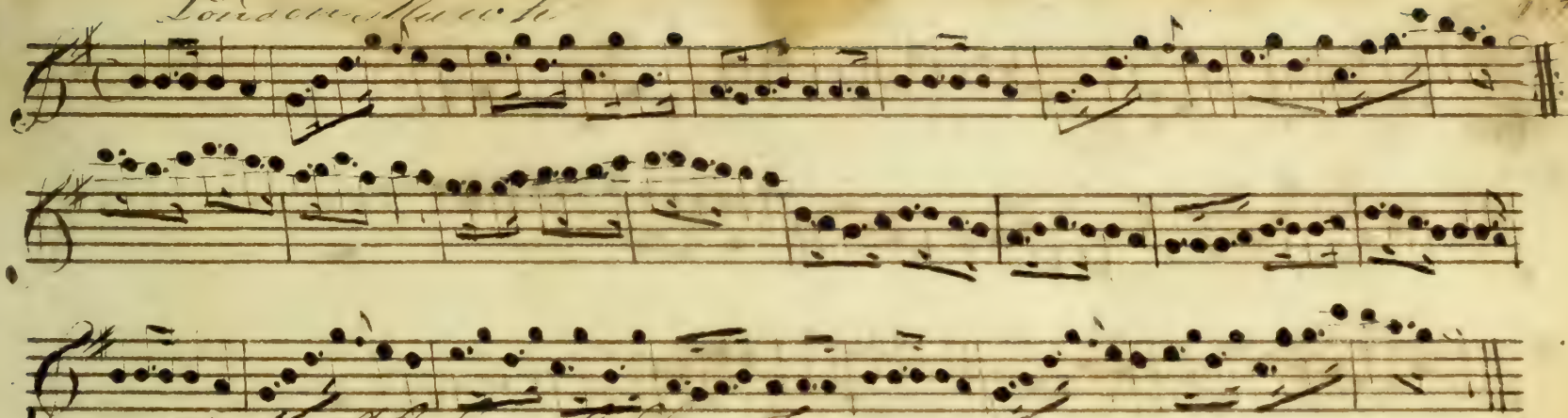
Sweet Bell of Plymouth

Handwritten musical notation for "Sweet Bell of Plymouth". The piece is written on a single staff in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and a *tr* (trill) marking. The staff begins with a treble clef and a key signature of one sharp.

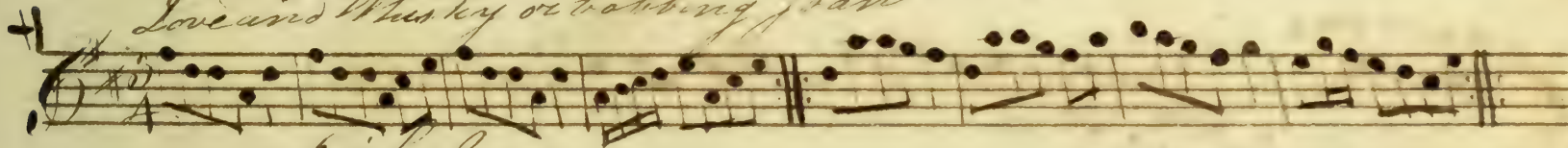
Gymnabobolm

Handwritten musical notation for "Gymnabobolm". The piece is written on three staves in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody. The piece concludes with a double bar line.

London March



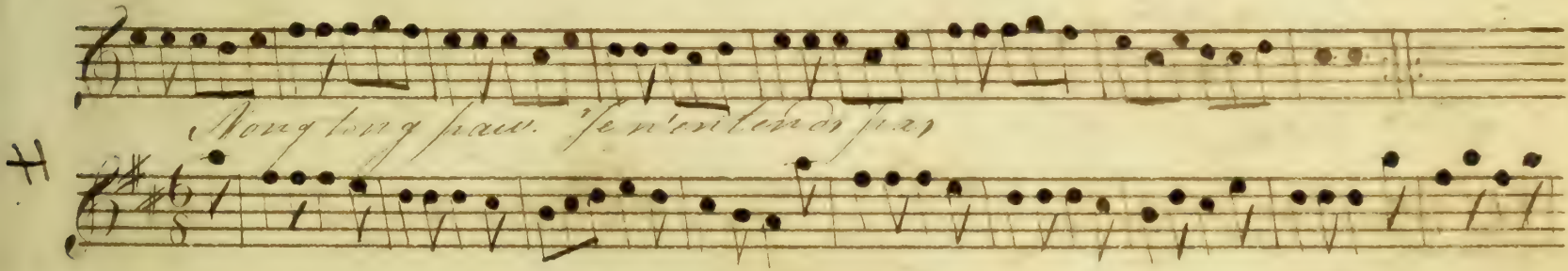
Love and Whisky or Rabbing Jean



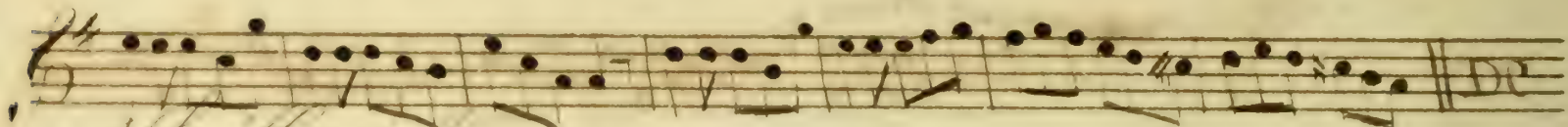
Little Races



Young long hair. Je n'en tends pas



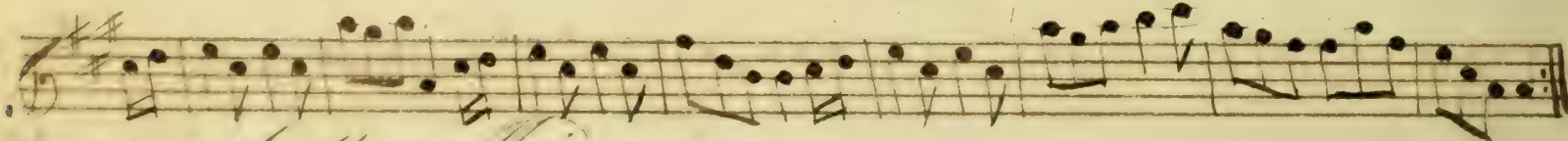
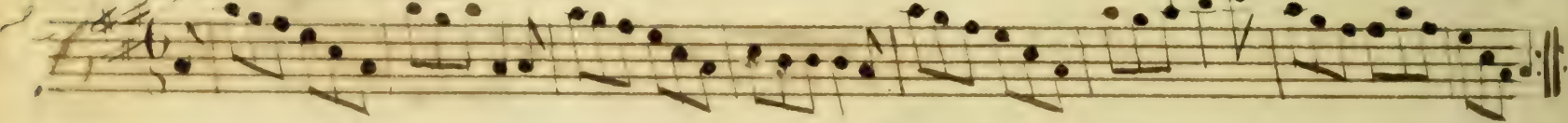
La Prouse



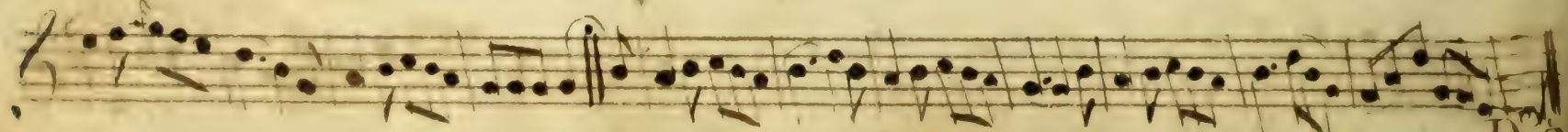
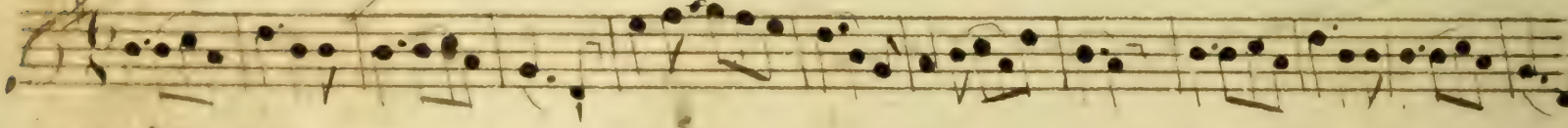
The Harriet



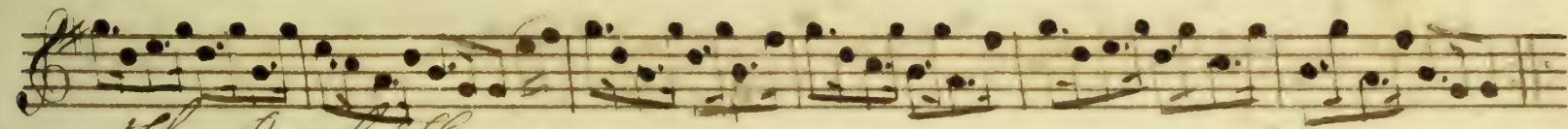
The Devil will have you



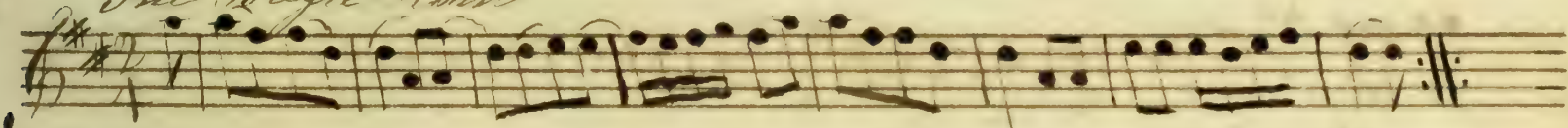
College Third



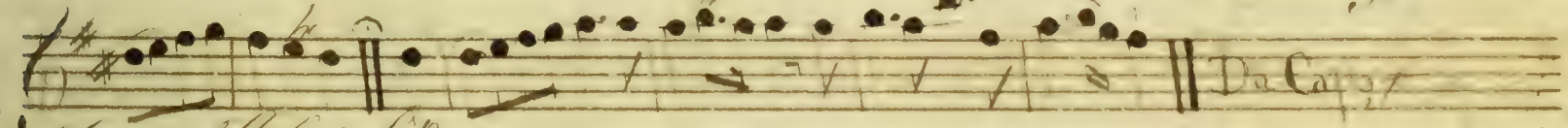
Money Musk



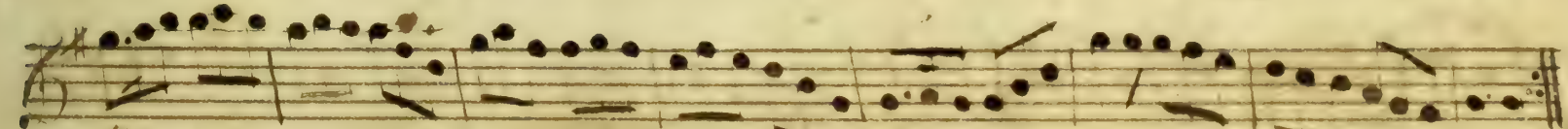
The Bugle Horn



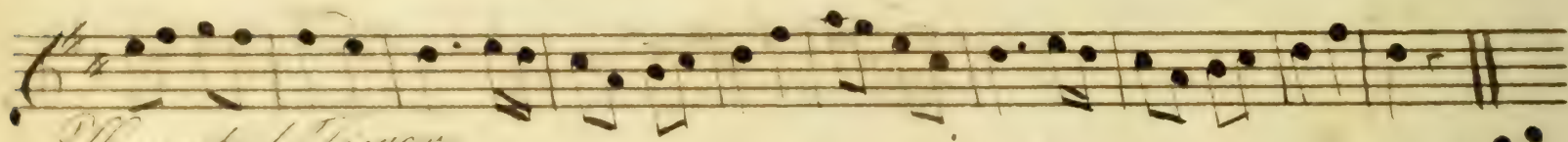
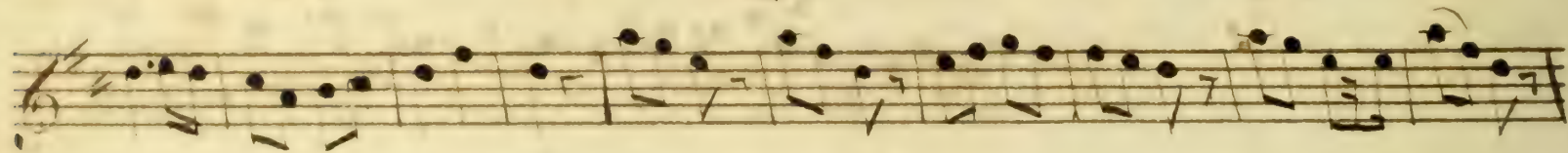
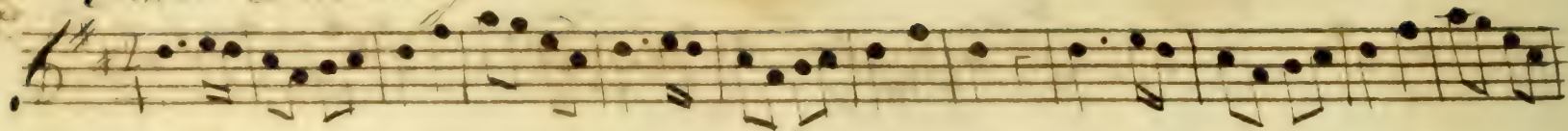
Them cannot cure



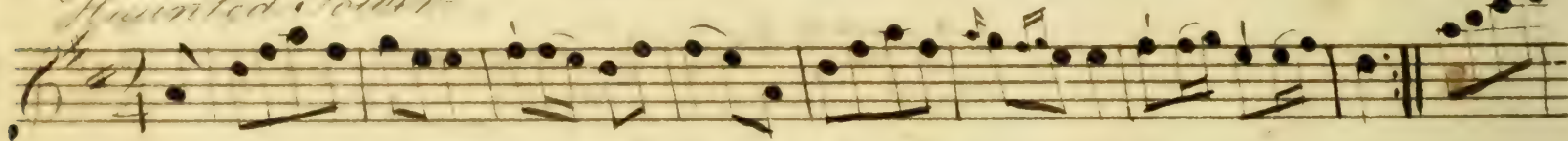
Ship to Helwich P



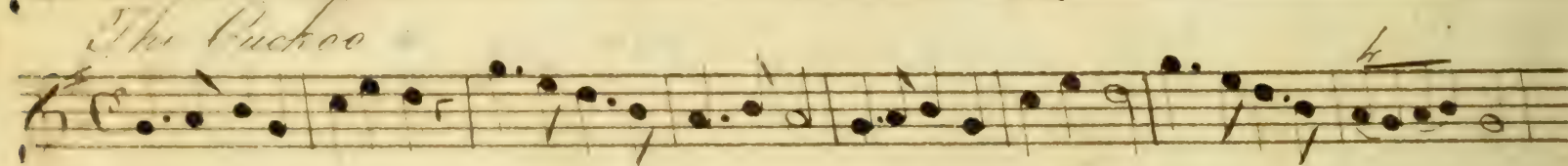
16 *Soft & Slowly*

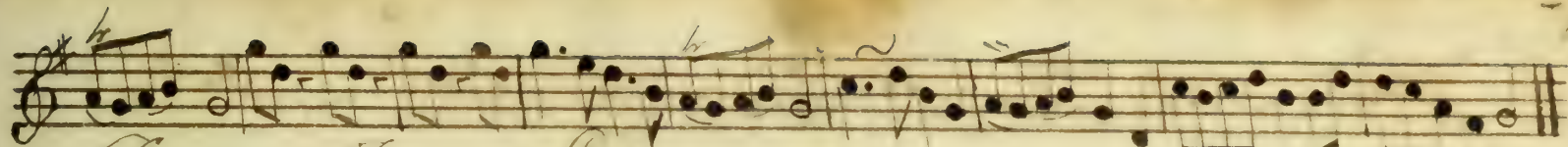


Wanted Power

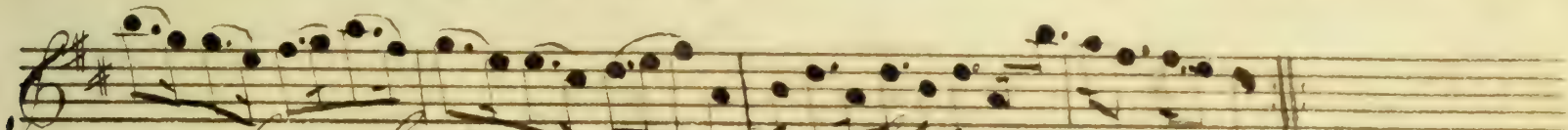


The Cuckoo

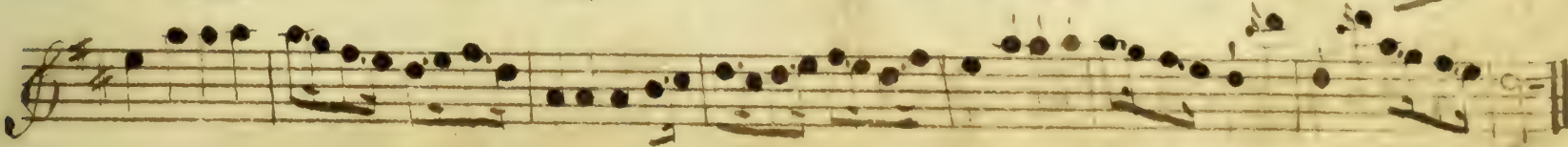
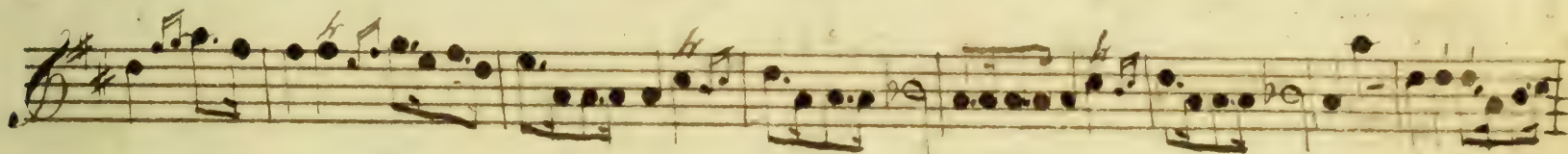




Dance in Tunny's Love.



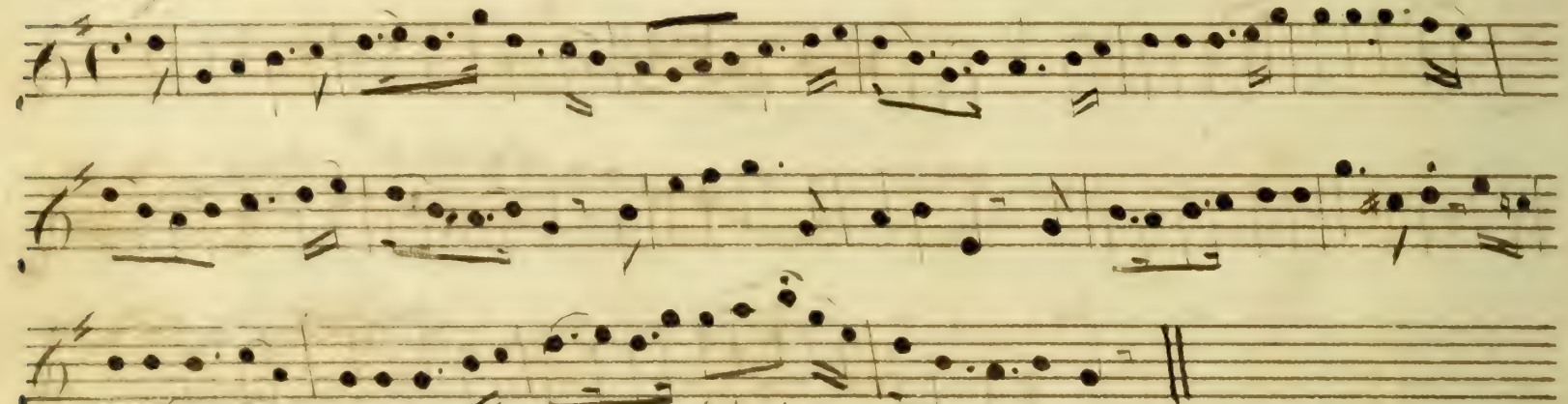
March in the Overture to Lodovico



84 German Hornpipe

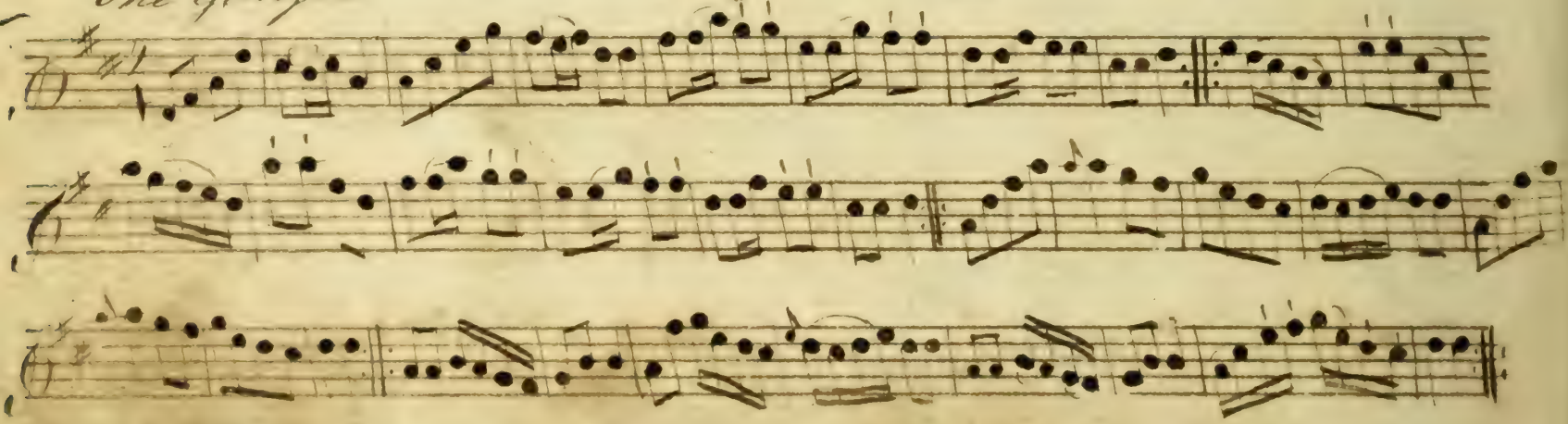


Barge Boat



The Godesses

Adagio



Polka Dance

Handwritten musical notation for 'Polka Dance' on a single staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is written in a simple, rhythmic style with many eighth and sixteenth notes.

Miss Korbair Farewell

Handwritten musical notation for 'Miss Korbair Farewell' on a single staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is more complex, featuring many beamed sixteenth and thirty-second notes.

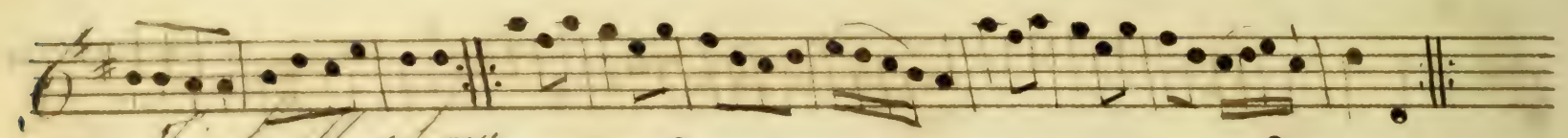
Duke of York's Favorite

Handwritten musical notation for 'Duke of York's Favorite' on a single staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is characterized by frequent beamed sixteenth and thirty-second notes, giving it a lively, dance-like feel.

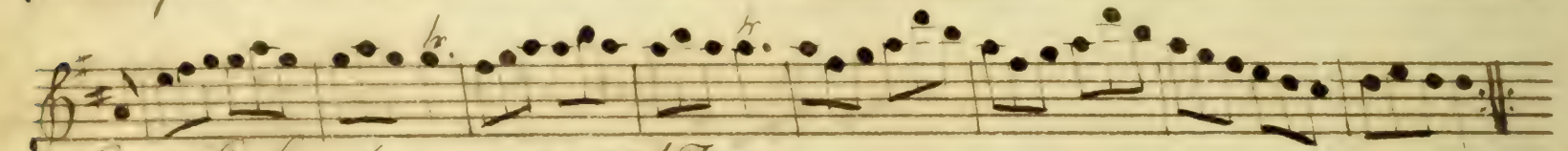
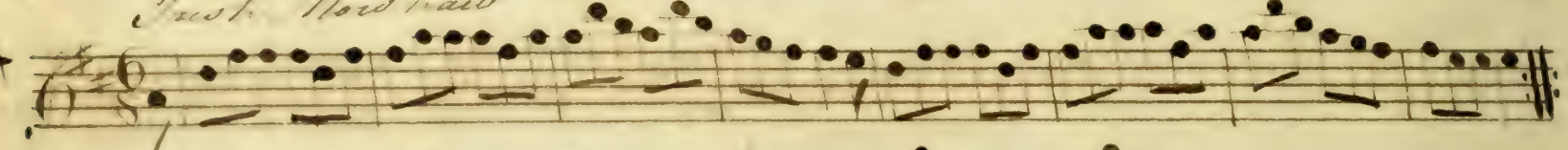
Wibbles of Bimney

Handwritten musical notation for 'Wibbles of Bimney' on a single staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is written in a simple, rhythmic style with many eighth and sixteenth notes.

100. *Allegretto*

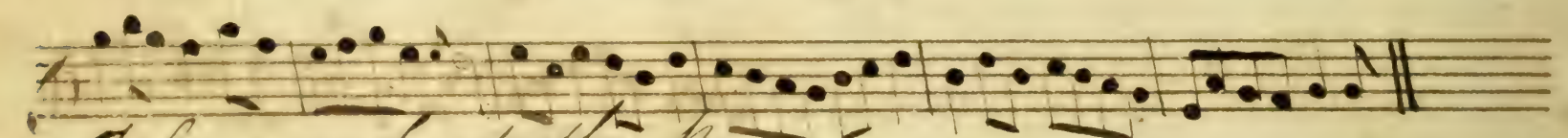
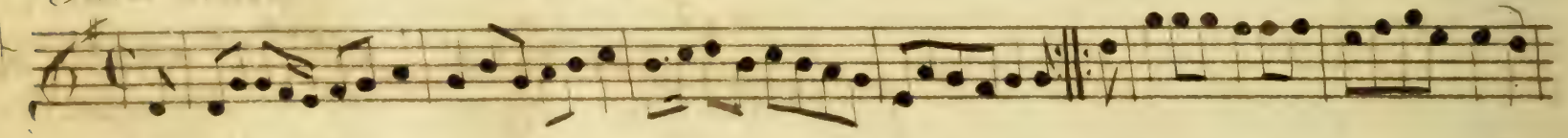


Irish Horn Law



Sweet Richard.

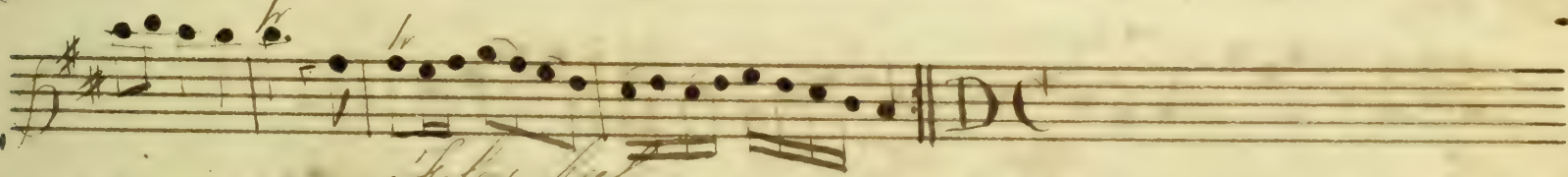
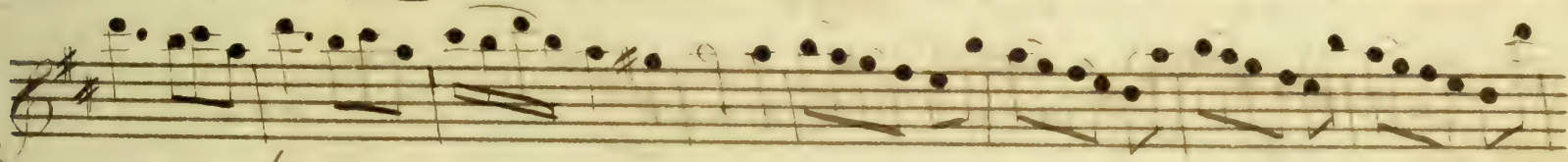
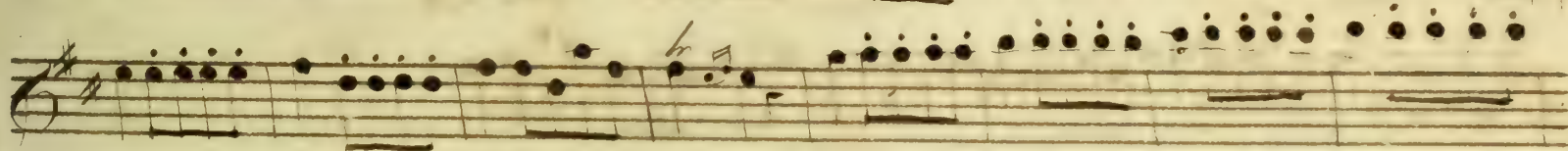
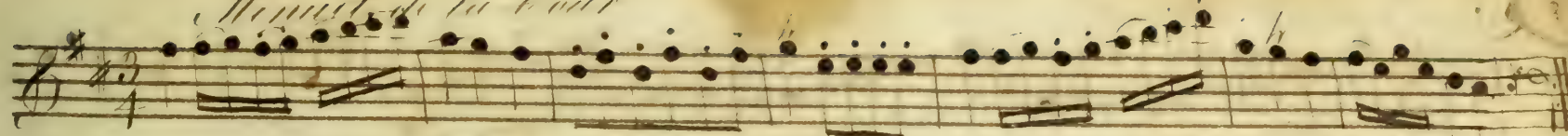
A Welch Tune



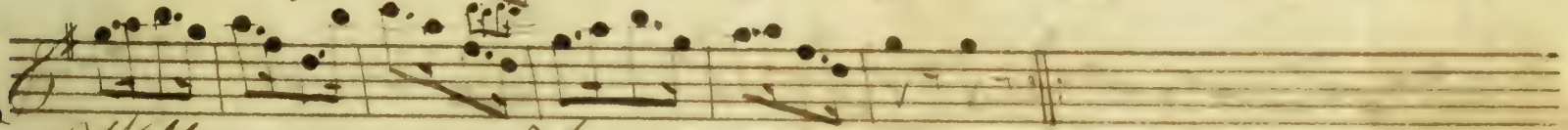
Johnny rock up thy Beaver



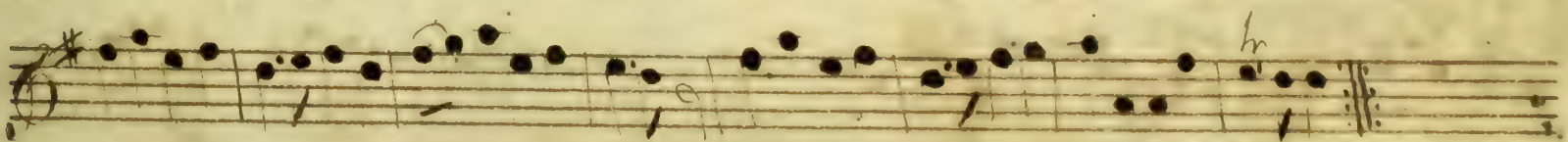
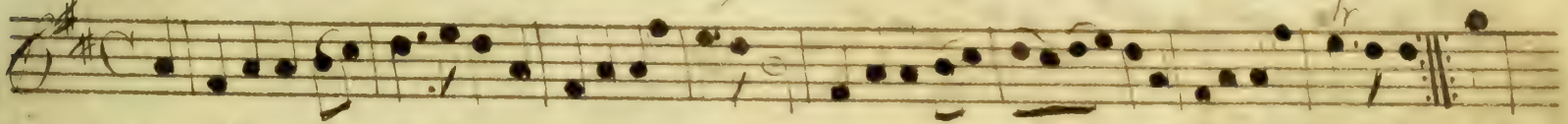
Minuet de la Cour



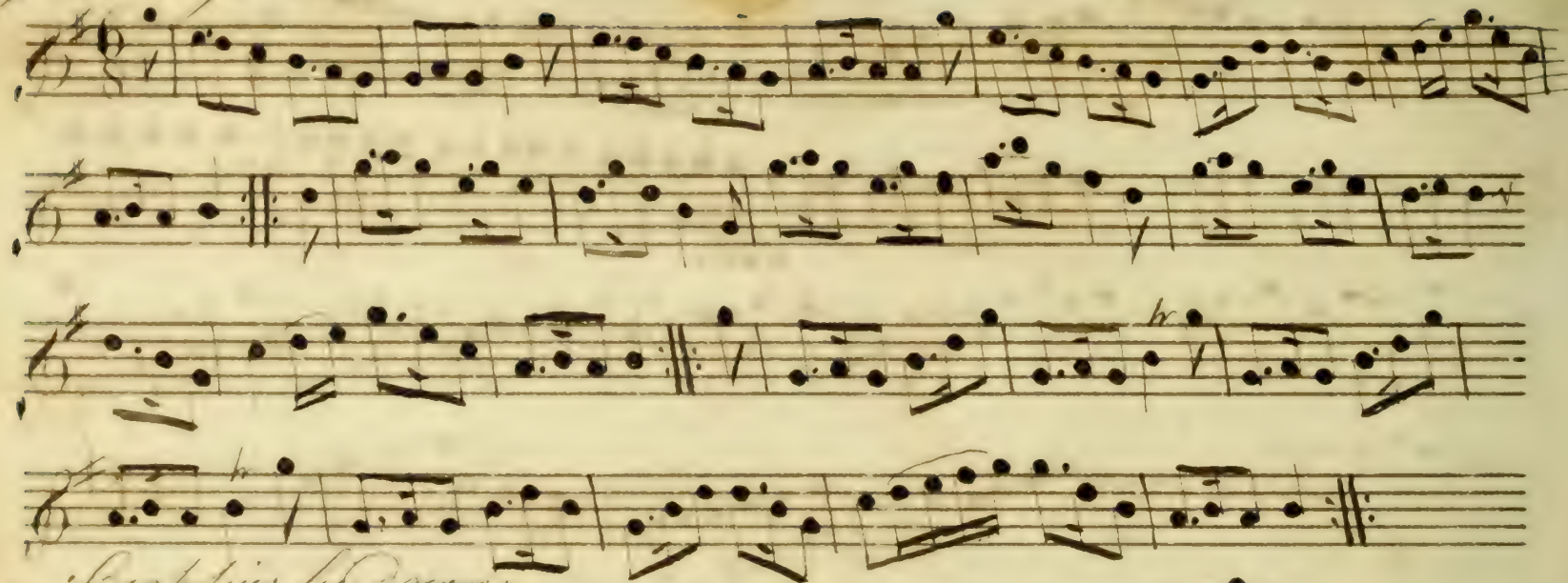
Folly hat



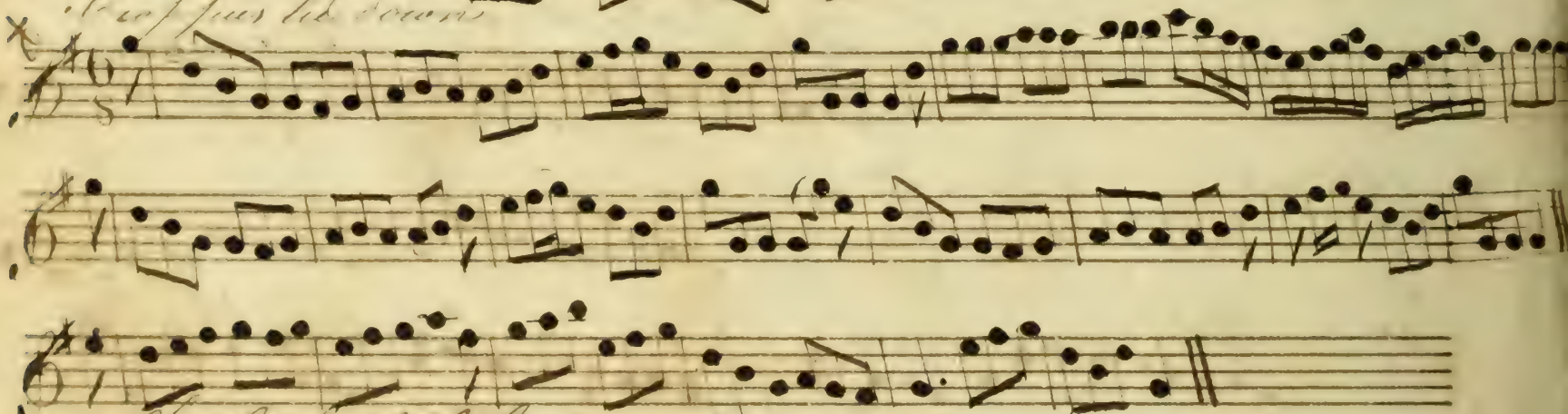
Willie was a wain-ton way



1) The King's Dance



2) The King's Dance



3) The Little Lullaby



Marcia

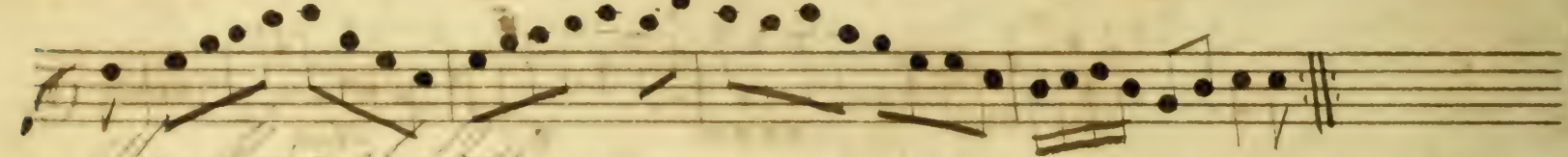
1800

W

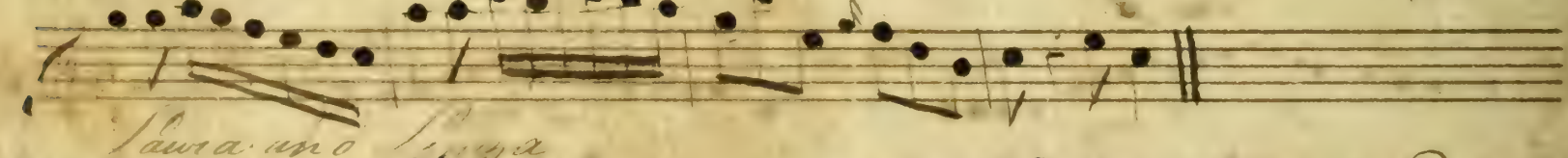
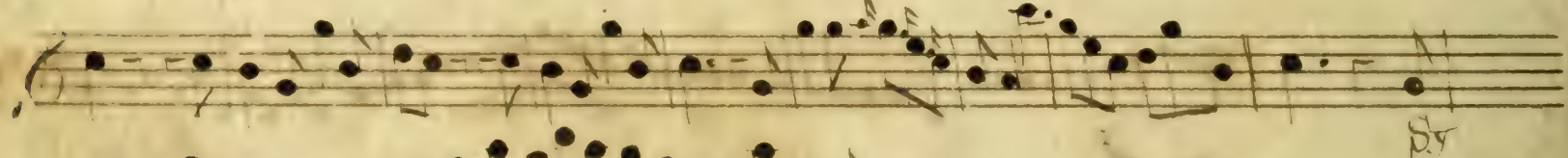
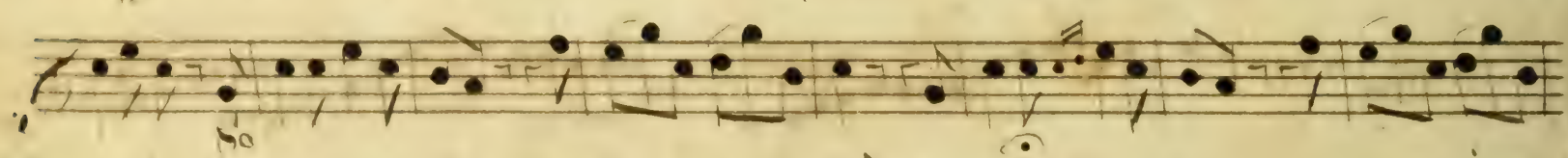
Marcato

The musical score is written on 12 staves, organized into six pairs. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Marcia" is written at the top left, "1800" at the top center, and "W" at the top right. The word "Marcato" is written below the first staff. The word "For" is written below the 10th staff. The score ends with a double bar line on the 12th staff.

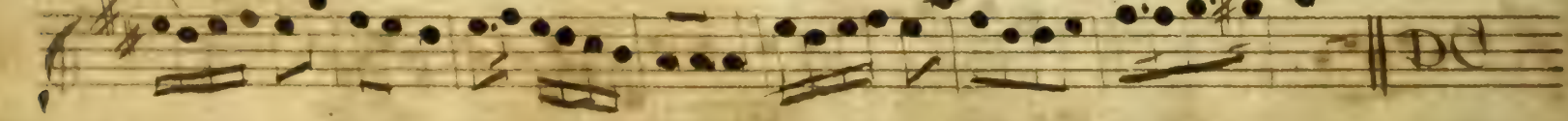
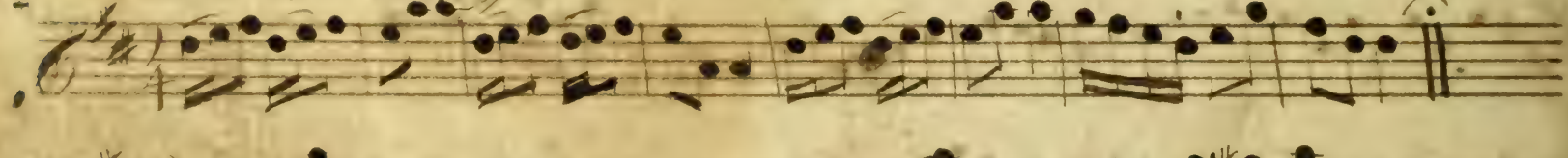
99 *St. Stephen's Church*



The Lord of Hosts



Savior, who bring



Homage by Barcon

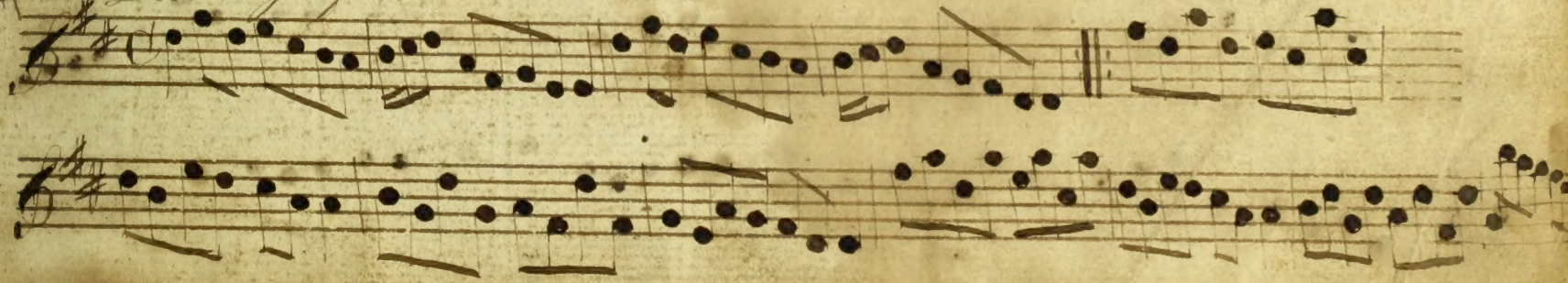
90



My bonny bonny bow San & Willy



Dutchess of Devonshire's Quail



A handwritten musical score on eight staves. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. The fourth staff contains the handwritten text *Old Towler* with a plus sign. The fifth staff has the letters *p d* and *b* written above the first few notes. The eighth staff ends with a double bar line and a repeat sign. The paper is aged and shows some staining.

10/11/12

9
4
10

1
1
1
1
1

